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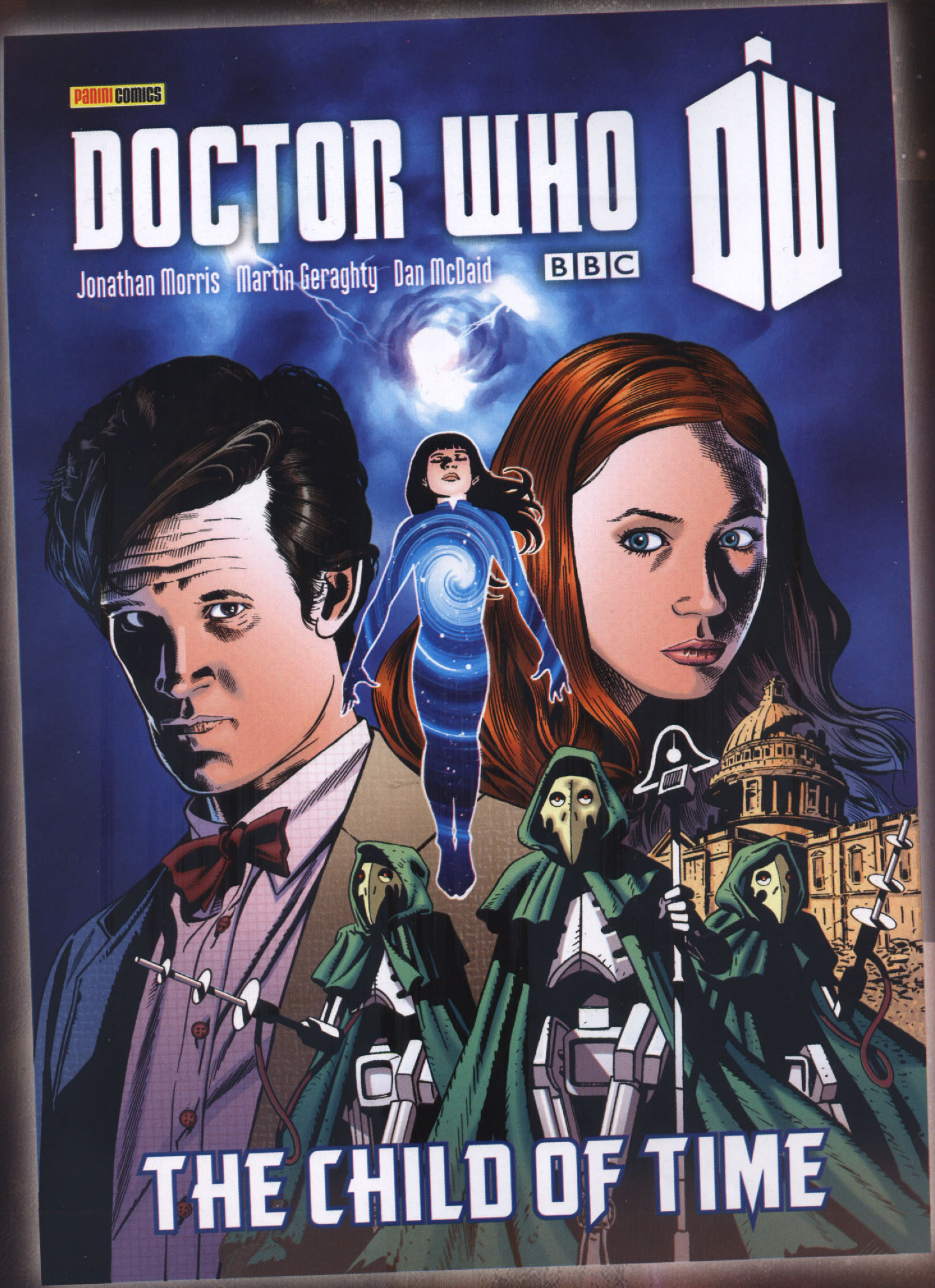
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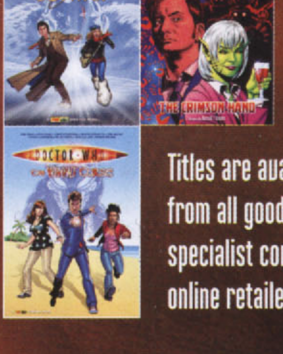
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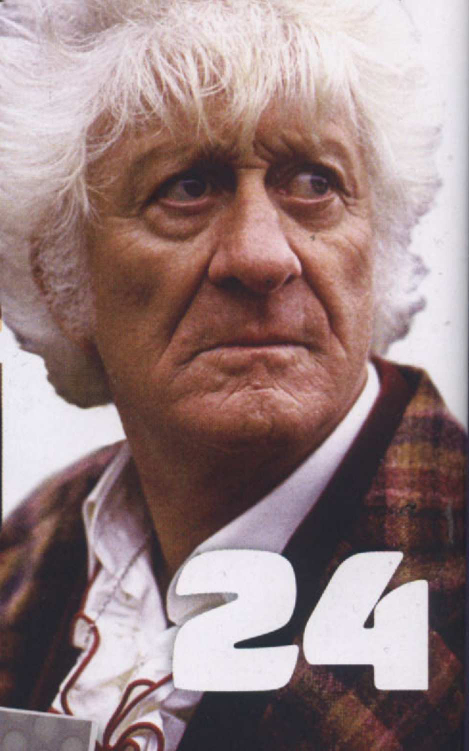

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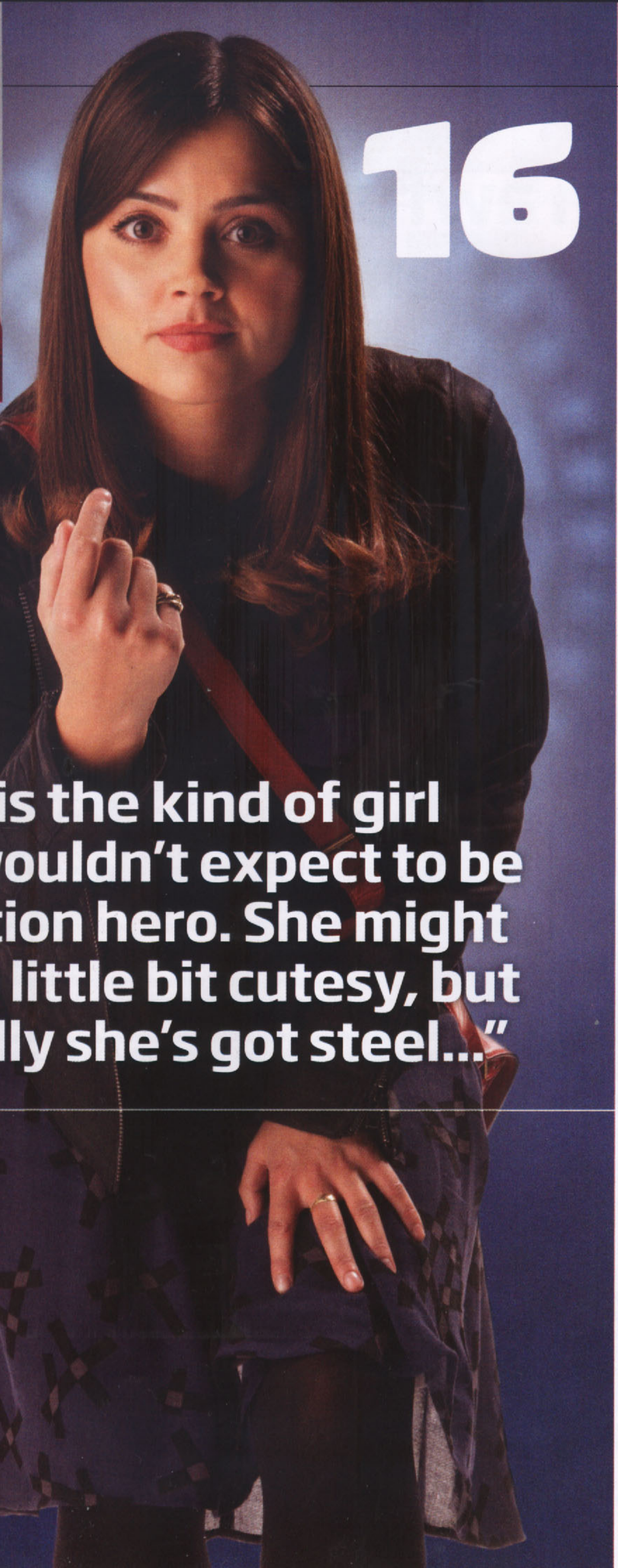


"Clara is the kind of girl you wouldn't expect to be an action hero. She might look a little bit cutesy, but actually she's got steel..."

LETTER FROM THE EDITOR

These are exciting days for *Doctor Who*. Since the last issue of **DWM** went to press, recording has started on BBC Two's *An Adventure in Space and Time* – and we're delighted to be able to bring you some exclusive photos from the production, several months ahead of its transmission. I was fortunate enough to be at the readthrough of Mark Gatiss' wonderful film on Tuesday 29 January, and it's something very special indeed.

Meanwhile, the new series of *Doctor Who* has crept up on us while we weren't looking. In case you've somehow missed the announcements and trailers, it all kicks off on Saturday 30 March on BBC One. (And yes, we're treating it as a new series, rather than a continuation of the series that was on last autumn. Let's be honest, what sounds more exciting? 'New series! Episode 1!' or 'The series returns with Episode 6. Or possibly 7. Actually, doesn't *The Snowmen* count as Episode 6? And if not, why not?' So after consulting the brand team at BBC Wales, we're promoting *The Bells of Saint John* as 'Episode 1 of Series 7B'. Or Episode 1 of Series Thirty-Four. Or of 'Series Clara'. Or what you will.

Or... to put it another way... *Who cares anyway, Doctor Who is back on telly!!!*

Meanwhile, we've packed this issue with all the usual *Doctor Who* goodness, which we hope you'll enjoy. I must say, we've been overwhelmed with the positive reaction to the first part of the Jon Pertwee interview, published last month, and the latest comic strip story *Hunters of the Burning Stone*. Both of them continue this issue, with a few surprising twists... so don't peek ahead!

Finally – a couple of announcements of forthcoming **DWM**-related projects that we've been working on. Our next **DWM** Special reprints the telesnaps of the missing First Doctor adventures (or printing for the first time, in the case of *The Savages*), something which many readers have demanded for years – so we're happy to oblige at last! That volume hits the shops on 21 March (assuming we hit our deadlines, wish us luck!). We've also been preparing the comic strip collection *Nemesis of the Daleks*, as well as planning a three-part series of special publications, which will launch in May.

Yes, the 50th anniversary celebrations are well and truly getting underway – and let me promise you right now... *you ain't seen nothing yet!*

Tom

STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"There's an awful lot of 'classic' *Doctor Who* – and an awful lot of very good writers..."

RUSSELL T DAVIES of Manchester asks: Will you bring back the Garm?

Bad Wolf 2? Oh, okay, it's a commission. I'll have a two-parter, please. By the ancient power of **DWM**, this cannot be resisted or denied. And I want Bandrils in Part Two. And the Myrka and the Skarasen. And *where are you* when I need you?! When are you coming back? Honestly, readers, he said he was just nipping down the shops and could I cover for him? I'm starting to think it was all a trick.

MIKE ASHER asks: Why can't the Doctor just arrange to meet the Ponds outside of New York? He could get a message to meet them in Chicago, for example, and then start travelling with them again.

Are you *sure* there isn't a chapter saying how they all met up again in Chicago in 1973...?

The point is, he can't interfere with their timelines again. Sometimes the time-altering surgery is possible, provided you preserve the outcome (Teselecta-style) but in this case, there were too many paradoxes and timey-wimeys already. One more change, and New York would burn, wherever he met the Ponds. There are only so many changes time can take, and that's *true*, that is. (That explanation was once in the script – but no non-fans understood why it was necessary. "Of course he can't see her again, that's her grave!" I know, I know – but we're fans, we think differently.)

HARRY PAINTER asks: Who is your favourite 'classic' *Doctor Who* writer, and why?

Oh, a list opportunity! Can't resist those. Now, I say 'list', because there's an awful lot of classic *Doctor Who* (although never enough for an old fan like me!), and an awful lot of very good writers, so I could never narrow it down to just one. So here goes...

DOUGLAS ADAMS

Talent-wise, when it comes to *Doctor Who* writers, there's Douglas, and there's the rest of us. But you know, I almost didn't put him on this list. Because somehow the *Who* he writes is so different. Off on its own, mad and stylish and painfully witty. *City of Death* is clearly a work of genius – but the trouble with works of genius is there's not a lot to learn from them, unless you happen to be a genius yourself. I have a note from my doctor, I am excused from works of genius. So let's bow respectfully to his unearthly talent and step away in the direction of the four other entirely brilliant writers who – I would argue – wrote the rule book on how this show is done.

TERRY NATION

Ah, that clever Mr Nation, who ruled television in days gone by. Strangely underrated sometimes, but imagine *Doctor Who* without him. Back then, in the dark brown world where *Doctor Who* was born, it was going to be a worthy, semi-educational series, with proper historical stories and no bug-eyed monsters. And good old Terry, the entertainer and the storyteller, took one glance at that and said, "Nah!" And so we got a metal city, and a jungle, and robots with slimy monsters inside, and "Exterminate", *Doctor Who*'s first catchphrase. Yowzah and Allons-y to you, Mr Nation. Geronimo and fantastic – you reversed the polarity of the neutron flow and wrote the first real *Doctor Who* story. We've been remaking it ever since.

TERRANCE DICKS

You know what? Terrance Dicks knows who I am! If I walked into a room, Terrance would actually recognise me. Yes, he would. And this fact makes me so proud and happy, I could inflate like a giant helium balloon of self-importance and float away above the chimney pots. Again. Terrance, of course, is the grand master of story structure and pace and logic (stop frowning at me, Terrance), but more than that, he's the writer who really understood the Doctor as a hero, and what kind of hero he is. "Never cruel or cowardly," proclaimed Terrance, "Never gives up and never gives in!" Fans of a certain age leap to their feet and salute at those words. And also when Terrance Dicks walks into the room (at which point he might actually recognise me – and oops, there I go floating again).

ROBERT HOLMES

Oh, what's the point in explaining this one? Robert Holmes wrote all the best ones. Go find a list of favourite *Doctor Who* stories and look for the writer with the most entries! That's our Robert! He took *Doctor Who* down from space and planets, and slipped all that horror and scariness under your bed and at the back of your hall cupboard. Then he went back to space and planets and put real people there, speaking real dialogue. And gags! So many gags and so many scares – proper *Doctor Who*, that is! On a good day, when I'm writing this show, I'm Robert Holmes. The other one hundred percent of the time, I'm just trying to be.

RUSSELL T DAVIES

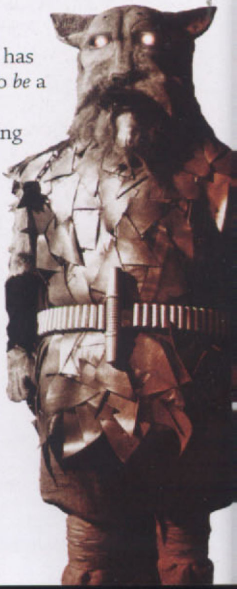
Whaddaya mean, he's not a classic *Doctor Who* writer? Have you any *idea* how long ago 2005 is? I just checked the archives – that first series is all black-and-white now! Two of them are missing completely. *Bad Wolf* only exists as telesnaps.

One of the great glories of television is that they gave Russell *Doctor Who* when it finally came back. Because the best TV dramatist of his generation knew not to change a thing – just make it go faster, and make everybody cry their eyes out. Proper emotion arrived in *Doctor Who* and a nation rejoiced. Can't wait to see what he does with the Garm. Mind you, he's been *ages* at the shops.

SABRINA PURSWANI from Spain asks: How do you balance writing the Doctor as a layered character with flaws and a dark side, while still being a heroic role model?

Oh, but a hero with no demons to conquer, no dark side to vanquish, has no story to tell. But a man trying to *be* a hero – *that's* an example to follow.

Okay, got to get back to it. Writing a script that's got me tearing my hair out in bloody clumps. Ohh, it's never been as tough as this. Hope it's worth it in the end, cos it's kind of an important episode. You know, just a tiney-winey bit important. Maybe Russell can help me when he gets back from the shops... **DWM**



If you have a question for Steven, email it to *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

1963: brought back to life!

Following last issue's announcement that David Bradley will be playing First Doctor actor William Hartnell in *An Adventure in Space and Time*, the behind-the-scenes dramatisation of the early years of *Doctor Who* written by Mark Gatiss, further casting for the 90-minute BBC Two film has now been revealed.

Brian Cox will be playing Sydney Newman, the head of drama at the BBC who was responsible for commissioning *Doctor Who*. Cox first came to prominence in 1986 in the film *Manhunter* in which he played serial killer Dr Hannibal Lecter, a part subsequently played by Anthony Hopkins. He has starred in many movies including *The Corruptor*, *The Ring*, and *X2* as well as guest roles in TV series. In *Doctor Who*, he provided the voice for the Elder Ood in the first part of *The End of Time* in 2009.

The role of Verity Lambert, *Doctor Who*'s first producer, is taken by **Jessica Raine**, who also appears in Episode 4 of the new series of *Doctor Who*. Jessica plays the regular role of Jenny Lee in *Call the Midwife* and was Nanny in last year's movie adaptation of *The Woman in Black*.

The director of two of the early *Doctor Who* serials, including the very first, was Indian-born Waris Hussein, who was just 24 when the series began. He will be played by **Sacha Dhawan**, whose previous credits include several other sci-fi-themed TV productions, including *The Deep*, *The Last Train* and the forthcoming M Night Shyamalan film *After Earth*. Waris Hussein himself is acting as consultant on *An Adventure in Space and Time*.

Cast as Donald Baverstock, the controller of BBC One and one of the instigators of *Doctor Who*, is **Mark Eden**. Mark was himself involved with the early days of *Doctor Who*, playing the title role in the 1964 story *Marco Polo*, directed by Waris Hussein. Mark's other credits include *Quatermass and the Pit*, *The Saint*, and *Poirot*, but he is perhaps now best known as the notorious Alan Bradley, who terrorised Rita Fairclough in *Coronation Street* in the late 1980s.

Doctor Who's associate producer, Mervyn Pinfield, is to be played by **Jeff Rawle**, who previously appeared in *Doctor Who* in 1984's *Frontios* as Plantagenet. He also played Lionel Harding in the 2009 episode of *The Sarah Jane Adventures*, *Mona Lisa's Revenge*. His other credits include George Dent in *Drop the Dead Donkey*, Roger Fenn in *Doc Martin* and Silas Blissett in *Hollyoaks*.

Lesley Manville has been cast as Heather Hartnell, the former actress and wife of William Hartnell. Lesley's previous roles include Mrs Thatcher in *The Queen*, Mrs Wells in *Vera Drake*, Villy Cazalet in *The Cazalets*, and Mrs Rose in *Cranford*.

Carole Ann Ford, who portrayed the Doctor's granddaughter Susan for the first year of the series, will be played by **Claudia Grant**, who recently graduated from the London Academy of Music and Dramatic Art. **Carole Ann Ford** herself will make a guest appearance in *An Adventure in Space and Time* as Joyce.

Jamie Glover has taken the part of William Russell, who played school teacher Ian Chesterton for the first two years of *Doctor Who*. Jamie has had recurring roles in several TV series including *Waterloo Road*, *Emma*, and *Holby City*, as well as being a regular voice actor on many *Star Wars* video games. **William Russell** himself, now 88, will play the role of Harry in *An Adventure in Space and Time*.

Writer Mark Gatiss with Jessica Raine, who plays Verity Lambert, on 29 January, the day of the readthrough for *An Adventure in Space and Time*.

© REX

David Bradley as William Hartnell in his dressing room.

DWM PHOTO EXCLUSIVE!

Jacqueline Hill, who played history teacher Barbara Wright in the early *Doctor Who* episodes, is portrayed by **Jemma Powell**. Jemma's credits include roles in Tim Burton's *Alice in Wonderland*, *The Symmetry of Love* and *Footballer's Wives: Extra Time*.

Ian Hallard takes the part of Richard Martin, the director of several early *Doctor Who* stories. Ian's previous TV credits include roles in *Marple*, *Poirot*, *Doctors* and *Sherlock*, and he has also had roles in several *Doctor Who* audio dramas. **Sarah Winter** has been cast as Delia Derbyshire, who was responsible for the distinctive, electronic arrangement of Ron Grainer's *Doctor Who* theme. **David Annen**, who has had TV roles in *Call the Midwife*, *Midsomer Murders*, and *EastEnders*, plays set designer Peter Brachacki, who designed the original TARDIS interior. **Andrew Woodall** plays Rex Tucker, who was involved in the development of *Doctor Who* and was originally assigned to direct the first story. Amongst David's credits are roles in *Call the Midwife*, *Doctors*, and *The Taking of Prince Harry*. Douglas Camfield, a production assistant on the early *Doctor Who* episodes, is played by **Sam Hoare** in *An Adventure in Space and Time*. Sam's previous film and TV work includes roles in *Captain America: The First Avenger*, *Blandings*, and *Dancing on the Edge*. **Nicholas Briggs**, who has provided the voice of the Daleks since their return to *Doctor Who* in 2005, plays original Dalek voice artiste, Peter Hawkins. Patrick Troughton – William Hartnell's successor as the Doctor – is played by **Reece Shearsmith**, who is perhaps best known as being one of the League of Gentlemen, alongside Mark Gatiss.

Other cast members in the production include **Charlie Kemp** as Arthur, **Roger May** as Len, **Ross Gurney-Randall** as Reg, **Reece Pockney** as Alan, and **Cara Jenkins** as Judith, William Hartnell's granddaughter, who is now known as Jessica Carney. ►

Stepson Tour Dates

Toby Hadoke will be performing his celebrated one-man show, *My Stepson Stole My Sonic Screwdriver*, the sequel to his award-winning *Moths Ate My Doctor Who Scarf*, on several dates over the coming weeks: Thursday 7 March, 8pm at South Street Arts Centre, Reading (*readingarts.com*); Saturday 16 March at the Blue Box 2 Convention, Tunbridge Wells (*trinitytheatre.net*); Thursday 16 May, 7.30pm at the Brewhouse Theatre, Taunton (01823 283244).

Dr Who at the Movies

The two 1960s Dalek movies, *Dr Who and the Daleks* and *Daleks' Invasion Earth: 2150 AD*, both starring Peter Cushing as Dr Who, are to receive a special screening at Riverside Studios in Hammersmith, London on Saturday 26 May at 2pm. Both films have been digitally remastered and will be shown in high definition for the first time. The screenings are part of a Dalek-themed afternoon presented in association with the *Doctor Who* Appreciation Society. For more details visit *riversidestudios.co.uk*.

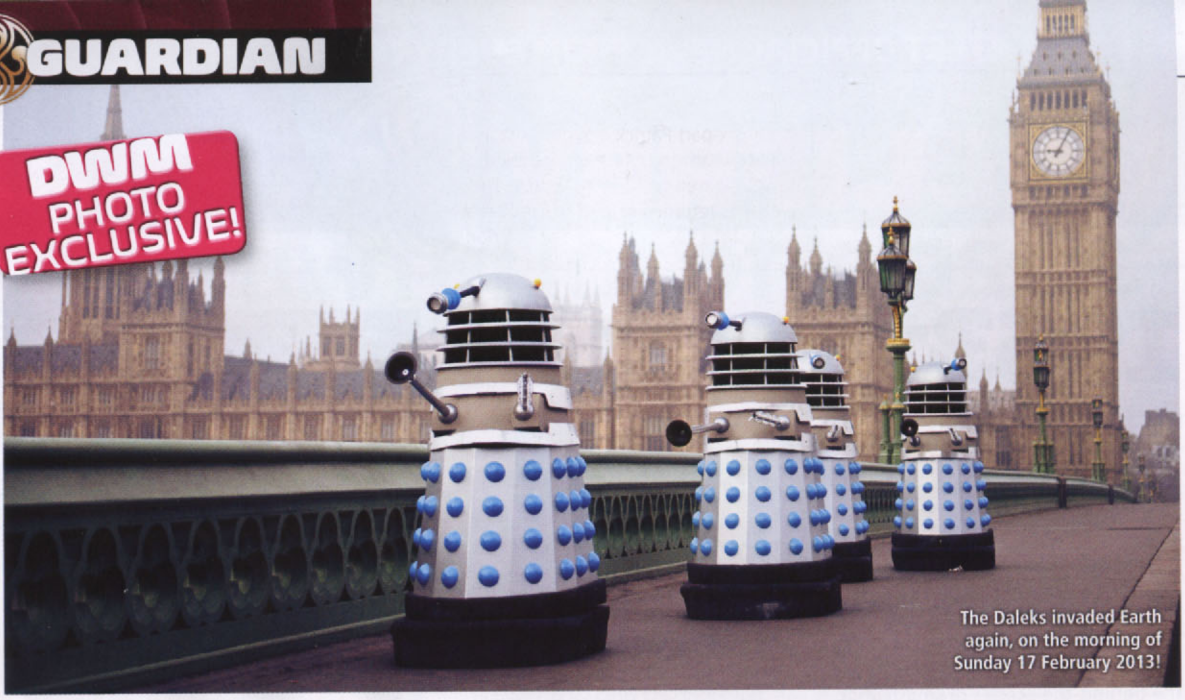
Pointless Who

A special *Doctor Who*-themed edition of BBC One's quiz show *Pointless* will air soon – and **DWM** was in the studio! See our feature on page 20 for more details. The episode may well air on Saturday 23 March – although it could potentially be delayed until later in the year. Keep your eye on the TV schedules!

Hartnell Telesnaps

This month sees the publication of *The Missing Episodes – The First Doctor*, a **DWM** Special Edition. The magazine will print the telesnaps (off-screen photos) from five First Doctor serials which no longer exist complete in the BBC Archives: *Marco Polo*, *The Crusade*, *The Savages*, *The Smugglers* and *The Tenth Planet*, alongside a commentary telling the story of the adventures. The 100-page magazine is out on Thursday 21 March, priced £5.99.

Telesnap happy.



The Daleks invaded Earth again, on the morning of Sunday 17 February 2013!

continued from page 7

Alongside Mark Gatiss and Steven Moffat, the third executive producer of the drama is Caroline Skinner, who shared her excitement about the project with **DWM**: "*An Adventure in Space and Time* is quite simply a delight and a joy – with an utterly fantastic and moving script by the just-brilliant Mark Gatiss, and a cast to die for. We've been lucky enough to be filming in many of the original locations, not least in the corridors of the soon-to-be-closed BBC Television Centre, and as such the piece has a real sense of period detail and authenticity. Helped, of course, by the fact it's been such a passion project of Mark's for at least the last decade or so, and by the amazing amount of research and interviews that have gone into this very special story of an important moment in British television history. Having read the script – and thrilled by the thought of working on the *Doctor Who* anniversary – our director, **Terry McDonough**, came back from LA to shoot the piece, and is bringing it to life with such flair and passion for the material that, frankly, I just can't wait to see the finished version!"

The Hartnells at home: Bill (David Bradley) and Heather (Lesley Manville).

Having waited for so long to be able to bring his story to life, Mark Gatiss himself is ecstatic: "I couldn't be more pleased," he tells **DWM**. "As you know, this has been a dream project of mine for a very long time, and to see it come to life with such a great cast and crew is simply magical."

The production team headed out on location in the early hours of Sunday 17 February, to recreate the famous 'Daleks on Westminster Bridge' scene from 1964's *The Dalek Invasion of Earth*. **DWM** was on location with the team, and we will be presenting our own location report on the making of the drama later in the year. By the time this issue is published, *An Adventure in Space and Time* will have completed principal photography. It will be broadcast on BBC Two, on or around *Doctor Who*'s 50th anniversary.

Culture Show shoots 50th anniversary documentary

BBC Two's *The Culture Show* is currently making a *Doctor Who* documentary, hosted by historian and long-term *Doctor Who* fan and author Matthew Sweet.

"I really like the documentary Melvyn Bragg did in 1977 [*Whose Doctor Who*]," Matthew tells **DWM**, "and I think there hasn't been anything like that since on broadcast TV which has tried to get to grips with the ideas inside *Doctor Who*.

"I'm also curious about the political concepts knocking around the series," Matthew continues. "One of the things we're going to do is sit down with Ken Livingstone and watch some Jon Pertwee episodes, so we can talk about the political wobbliness of Britain in the 1970s."

Matthew teases us that – final edits still pending – we can expect to see, "A fragment of *Doctor Who*'s prehistory that will amaze anyone who's read CE Webber's original background notes; psychoanalyst Philippa Perry subjecting the Daleks to Freudian analysis; Delia Derbyshire's *Doctor Who* master tape spinning again at Maida Vale; Anthony Read on the 'madness' of making Douglas Adams script editor; Janet Fielding on how she tried and failed to turn John Nathan-Turner into a feminist; Colin Baker on the cancellation crisis and *Doctor in Distress*; playwright Mark Ravenhill and Orbital's Paul Hartnoll on what they owe to *Doctor Who*; and the answer to the question, which *Doctor Who* writer proposed to Elisabeth Sladen?"

Matthew Sweet.

It's expected that the documentary will air in November on BBC Two.

The Ice Warriors are back!

The new eight-part series of *Doctor Who* begins on BBC One on Saturday 30 March – and it has been confirmed that the Ice Warriors, one of the Doctor's greatest foes, are set to return in the third episode.

Mark Gatiss, who has written the episode, exclusively told **DWM**: "2013 is already proving to be a year of wonders, and how better to celebrate the 50th anniversary than with the return of such an iconic monster? I've been badgering Steven Moffat for years to let me bring back the wonderful Ice Warriors and everything just came together very nicely when I pitched the idea of a story on a submarine! 'Dassssss Boot', if you like."

The green scaly giants from Mars, with their distinctive hissing speech, will have their voices provided in this new adventure by actor **Nicholas Briggs**, who has previously provided voices for monsters such as the Daleks, the Cybermen, the Judoon and the Nestene Consciousness. The Ice Warriors first appeared in *Doctor Who* back in 1967 in the six-part Patrick Troughton story *The Ice Warriors*, which is scheduled to be released on DVD in August. The Martians returned in 1969's *The Seeds of Death*, 1972's *The Curse of Peladon* and 1974's *The Monster of Peladon*.

Anniversary Special

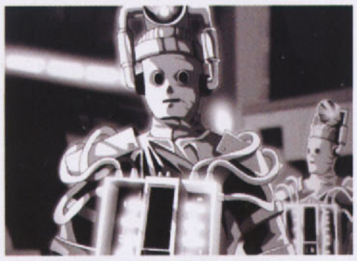
As this issue is published, *Doctor Who*'s 50th Anniversary Special will be a few days away from entering production. The Special begins shooting on Monday 18 March in Cardiff, under the auspices of director **Nick Hurran**, who previously took charge of *The Girl Who Waited*, *The God Complex*, *Asylum of the Daleks* and *The Angels Take Manhattan*.

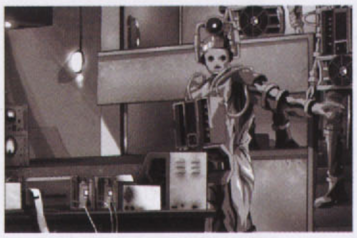
"I cannot tell you a single thing about the 50th Anniversary Special," smiles executive producer Caro Skinner. "Except that, right now, Marcus Wilson and I spend most of our time saying to one another: 'Oh, good God, Steven Moffat's imagination is AMBITIOUS.' 'Wow, we've got a lot of work to do.' 'And how exactly are we going to do that...?' 'And that?' 'And, oooh, *that?!*' (Okay. That's mainly me talking. Marcus just looks excited and carries on calmly planning to achieve the impossible on a daily basis.) But more succinctly, and in just four words: 'It. Will. Be. Big.'"

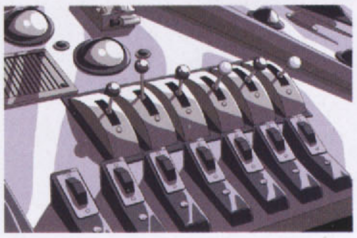
It has also been confirmed that the Special will be shot in 3D, so viewers with 3D televisions will have the option of watching in this format. The episode will also be shown in the regular HD format on BBC One in November.

The Ice Warriors, as they first appeared in 1967...

Animation plans for The Tenth Planet Episode 4



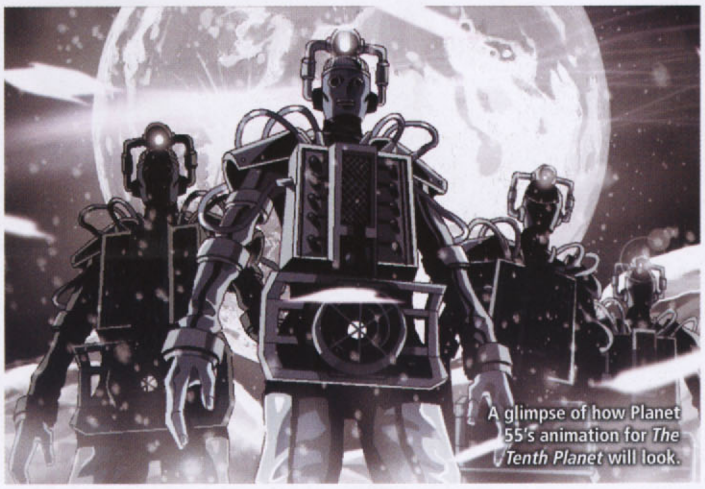




The Tenth Planet, the 1966 story which introduced the Cybermen, is set for release on DVD later this year.

The fourth and final episode of *The Tenth Planet* is currently missing from the BBC archives, and so will be presented as an animated reconstruction for this release. The DVD will also include *Frozen Out*, a new documentary produced by Chris Chapman about the making of the story, with contributions from actors Anneke Wills (Polly), Earl Cameron (Williams) and Reg Whitehead (Cyberman), designer Peter Kindred, and the lady who vision-mixed the first regeneration, Shirley Coward.

BBC DVD has confirmed several more titles and release dates for 2013: *The Visitation* Special Edition (6 May); *The Green Death* Special Edition (5 August); *The Ice Warriors* (26 August); and 2003's animated story *Scream of the Shalka* (16 September).



A glimpse of how Planet 55's animation for *The Tenth Planet* will look.

Sylvester vs Sontarans!

The Seventh Doctor and UNIT's scientific advisor Dr Elizabeth Klein (Tracey Childs) return in three *Doctor Who* audio plays from Big Finish this summer – and they'll be facing some of the Time Lord's oldest foes...

The trilogy begins in July with *Persuasion* by Jonathan Barnes, in which Christian Edwards joins the TARDIS crew as Will. August brings *Starlight Robbery* by Matt Fitton, which takes the TARDIS team to an intergalactic arms auction. Stuart Milligan plays Garundel, while Dan Starkey (Strax in *Doctor Who*) plays a whole army of Sontarans! Klein and Will's sabbatical from UNIT concludes in *Daleks Among Us* by Alan Barnes in September, which features the vocal talents of Nicholas Briggs as the Daleks.

BEYOND THE TARDIS

When they're not travelling through time and space, what else are the stars of *Doctor Who* up to...?

COMPILED BY **DOMINIC MAY**

Catch and the Canary

■ **Matt Smith** is the lead opposite Saoirse Ronan, Christina Hendricks and Ben Mendelsohn in the forthcoming fantasy film *How to Catch a Monster*, to be directed by Ryan Gosling in Detroit during May. **Alex Kingston** joins **John Barrowman** for new episodes in CW's newly recommissioned *Arrow* as Dinah Lance. Tickets for *The Lightning Child* featuring **Arthur Darvill**'s songs at Shakespeare's Globe from 14 September are now available.

King David

■ **David Tennant** is confirmed for the RSC's *Richard II* at Stratford's Royal Shakespeare Theatre (10 October to 16 November) and London's Barbican Theatre (9 December to 25 January) with general booking from 18 March. Currently filming three-part BBC One thriller *The Escape Artist* as barrister Will Burton opposite *The Beast Below*'s **Sophie Okenedo**, David also narrated BBC One's three-part *Penguins: Spy in the Huddle* in February (DVD on 8 April). *The Politician's Husband*, in which he stars as senior Cabinet Minister Aiden Hoynes is due on BBC Two in April.

Village Gossip

■ A four-part Radio 4 series of *Doctor Who* audio play writer **Eddie Robson**'s *Welcome to our Village, Please Invade Carefully* airs from 7 to 28 March with **Peter Davison** reprising his role as Richard Lyons from last July's successful pilot. Ahead of BBC One's six-part broadcast, a BAFTA screening and Q&A of the new epic drama series *The Village* is on 11 March, and will be attended by **John Simm** who plays John Middleton.

Day Job Tribute

■ On tour in *9 to 5 The Musical*, **Bonnie Langford** unveiled a re-designated dressing room named in her honour on 28 January celebrating her 125th Bromley Churchill Theatre performance. Mold's Theatr Clwyd concludes **Colin Baker**'s *The Woman in White* tour from 26 to 30 March.

SkArt Leads

■ 2012's *Psychobitches* spins off into a full Sky Arts series from 23 May, reuniting **Mark Gatiss** with The League of Gentlemen and including **Frances Barber** as Bette Davis. *Playhouse Presents...* commences on 14 March with *Hey Diddly Dee*, written/directed by **Marc Warren** featuring **Kylie Minogue** and **David Harewood**, with **Samantha Bond** in *Union Square* (28 March), **Reggie Yates** in *The Pavement Psychologist* (4 April) and **Suranne Jones** in *Stage Door Johnnies* (18 April) ahead of the **Matt Smith** directed *Cargese* (25 April).

Ending Human

■ On 10 March BBC Three completes the fifth and devilish final season of *Being Human* featuring *The Fires of Pompeii*'s **Phil Davis** as Captain Hatch and creator **Toby Whithouse** as Home Secretary Alistair Frith. BBC Wales has commissioned six-part BBC One 70s Cold War spy thriller *The Game* from Whithouse with **Brian Minchin** as co-executive producer.

Rebel Rebel Flesh

■ **Nicholas Pegg** is consultant on BBC Two documentary *David Bowie – Five Years* in May and has provided display panels text for the Victoria and Albert Museum's 'David Bowie is' exhibition open 23 March to 28 July.

Sylvester McCoy and David Tennant at the BBC Audio Drama Awards on 27 January.

Awards

■ The 27 January *BBC Audio Drama Awards*, hosted by **David Tennant** (and attended by **Sylvester McCoy**) included Best Radio Drama Script for **Murray Gold**'s, *Kafka the Musical* and Best Supporting Actor **David Troughton** (*Singles and Doublets*). Dream Lord **Toby Jones** won Best Actor (Gilderoy in *Berberian Sound Studio*) at the *Evening Standard British Film Awards* on 4 February. *Black Orchid*'s **Lisa Westcott** won the Make-up and Hair *BAFTA* for *Les Misérables* on 10 February.

Comics Relieved

■ **Matt Smith** and **David Tennant** both featured in *Comic Relief*'s trailer. *Martha and Mary* by *Vincent and the Doctor* writer **Richard Curtis**, airs on BBC One ahead of Red Nose Day itself on 15 March.

Quickies

■ In February **Christopher Eccleston** received substantial phone hacking damages and costs from NGN. **Bernard Cribbins** was a *One Show* guest (22 January). *A Good Man Goes to War*'s **Peter Hoar** directs BBC One's *Shetland* due mid-March. At Easter Eighth Doctor audio companion **Sheridan Smith** reprises Joey Ross in *Jonathan Creek: The Clue of the Savant's Thumb*. *Destiny of the Daleks*' **Tim Barlow** was Jack in C4's *Derek*. New Years Honours included *Time-Flight*'s **Michael Cashman** CBE. *Hairspray*'s tour stars *Rose*'s **Mark Benton** as Edna Turnblad.

Obituaries

Peter Gilmore

■ **Peter Gilmore**, who played Brazen in *Frontios*, died on 3 February aged 81. **Elspet Grey** who was Time Lady Thalia in *Arc of Infinity* and Hera in Big Finish's *Doctor Who* audio drama *Immortal Beloved* passed away on 18 February at the age of 83. **Reg Pritchard**, who was *The Crusade*'s Ben Daheer and *The Daleks' Master Plan: The Feast of Steven*'s 'Man in Mackintosh', died in January. **Keith Marsh**, who played Conway in the movie *Daleks' Invasion Earth 2150 AD*, died on 28 January aged 87. Extra **Joan Harsant**, who played technicians in both *Doctor Who and the Silurians* and *Inferno*, and who would have been prisoner Boedicia in *Shada*, died on 1 February. **DWM**

Bernard Horsfall 1930-2013

Bernard Horsfall passed away on 28 January. The imposing character actor enjoyed a successful career on stage and screen which lasted for over 50 years. His long list of film and TV credits include roles in the movies *Guns at Batasi* (1964), the James Bond film *On Her Majesty's Secret Service* (1969), *Ghandi* (1982) and *Braveheart* (1995). As well as many guest appearances in TV drama series and plays, he had regular roles in several series, including *Dancers in the Morning* (1959), *Captain Moonlight: Man of Mystery* (1960), *Freewheelers* (1973 – with Wendy Padbury, with whom he had also appeared in Doctor Who), *Big Boy Now!* (1977), and *Enemy at the Door* (1978-80). His final screen role was in the 2008 film *Stone of Destiny*.

A favourite of regular *Doctor Who* director David Maloney, Horsfall was cast in four *Doctor Who* stories: as Lemuel Gulliver in *The Mind Robber* (1968), a Time Lord in *The War Games* (1969), Taron in *Planet of the Daleks* (1973), and Chancellor Goth in *The Deadly Assassin* (1976). He also guest-starred in *Davros* (2003) a Big Finish-produced *Doctor Who* audio drama.

Bernard Horsfall died in his home town of Bishop's Stortford. He was 82, and is survived by his wife Jane and their two children Hannah and Rebecca.

Richard Briers 1934-2013

The much-loved actor Richard Briers passed away on 17 February, aged 79. His career spanned over 50 years with prominent roles in the theatre as well as in TV and films. He came to prominence as the lead in several sitcoms, including *Brothers in Law* (1962), *Marriage Lines* (1961-66), and of course *The Good Life* (1975-78), for which he is best remembered.

Briers began to tire of his sitcom work, but an opportunity to change direction presented itself when Kenneth Branagh invited him to play Malvolio in *Twelfth Night*. Further classical and film roles followed, including Bardolph in *Henry V* (1989), Stephen Fry's father in *Peter's Friends* (1992), Don Leonato in *Much Ado About Nothing* (1993), and opposite Robert De Niro as the blind grandfather in *Mary Shelley's Frankenstein* (1994) – all directed by Keneth Branagh.

In 1987, Briers accepted the role of the Chief Caretaker in the *Doctor Who* serial *Paradise Towers*, playing opposite Sylvester McCoy's Seventh Doctor. He returned to the *Doctor Who* universe in the spin-off series *Torchwood*, in which he played Parker in the 2008 episode *A Day in the Death* by Joseph Lidster.

Richard Briers was married to actress Anne Davies (who was Jenny in 1964's *The Dalek Invasion of Earth*), and with whom he had two daughters.

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JON PERTWEE
INTERVIEWED!
"Doctor Who is this monster that just keeps going"

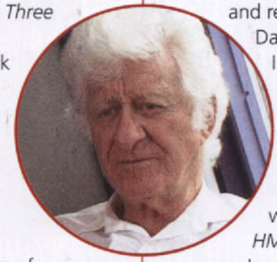
Praise for Pertwee, ruminations on *The Reign of Terror* and being desperate for new DVDs... it's your letters!

Hello, young lovers: 60s companions Jamie and Victoria.

Welcome back! First things first – some comments on last issue. You had plenty to say about our never-before-printed Jon Pertwee interview...

PERTWEE PRAISE

I am writing after reading the interview which was conducted by Matt Adams and David Southwell with Jon Pertwee in 1994. This was an excellent piece of journalism by these two gentlemen. I particularly enjoyed Jon's recollection of teaming up with his predecessor Patrick Troughton for *The Three Doctors*. Knowing Jon's feelings that he felt Patrick hadn't acknowledged that he was no longer the current Doctor adds an extra dimension to their on-screen dealings.



I was lucky enough to see Jon in real life at the 'Panopticon – 30 Years of a Time Lord' event in 1993. Sitting there, I was witness to Jon arriving on stage in Bessie. Alighting from the car, he raised his arms with his traditional proclamation of "I am the Doctor!" However, the best bit for me was when Katy Manning was due to join him on the set of the TARDIS, and the doors of the control room set failed to open (in true *Doctor Who* style!), and Jon had his arms wide trying to assist his 'companion' to enter the control room.

Thank you to Matt and David for allowing me to relive those memories.

IAN MILLER SOUTHAMPTON

I enjoyed Part One of your Jon Pertwee interview from 1994, particularly because I met him that same year at the locations used for 1973's *The Green Death*. The Ogilvie Colliery had closed the year after filming, been landscaped and reopened as Parc Cwm Darran. As we shook hands I said "Welcome back to Llanfairfach" and we got on very well, like we'd known each other for ages. This was partly because I had a relative who served with Jon on *HMS Hood* during the war. Jon Pertwee gave me great encouragement in my chosen career, and I have been an actor and writer for many years since. If you never met him, this interview will have given you a pretty good idea of what he was like.

IAN SAXON PAIGNTON, DEVON

STAR LETTER

Doctor Who's Greatest Love Stories in **DWM** 457 omitted the greatest one of the lot – Jamie McCrimmon and Victoria Waterfield! What else is the middle portion of *The Evil of the Daleks* but a fantastic fairy story where the handsome hero (Jamie) rescues the fair princess (Victoria)? And what a couple they make, often sharing a cuddle and claiming to being a couple in the *The Enemy of the World*.

Even Victoria's miniskirts become part of their romance as Jamie suggests the idea of Victoria dressing like that in *The Ice Warriors* and she, though shocked, takes the hint and wears progressively more daring minis in her remaining stories (note the look of frustration in her eyes in *The Web of Fear* Episode 1 when Jamie seems not to notice her new minidress). Then there's *Doctor Who's* ultimate weepie – the parting of Jamie and Victoria in *Fury from the Deep*; two young people clearly in love, yet forced to live apart because the lifestyle is wrecking her sanity. And at the end he is left utterly devastated. Perhaps the most heart-wrenching moment in 60s *Doctor Who*.

DAVID MANTELL EMAIL

DWM talks to Jamie himself, Frazer Hines, on page 36. David's letter wins him a copy of the new Second Doctor adventure *The House of Cards*. It's available now from *bigfinish.com* on CD priced £8.99.

DOCTOR WHO
THE HOUSE OF CARDS
THE COMPANION CHRONICLES

I've just finished reading the wonderful interview with Jon Pertwee in **DWM** 457. It was a really interesting piece, and despite having been a fan for over 20 years, and reading many a Jon Pertwee interview, I learnt new things about him, such as John Levene driving his car, the fact he turned down the part of Captain Mainwaring in *Dad's Army* (how different would *Doctor Who* have been then!), and about his first love, Kippy. I'm looking forward to the second part. It was also a lovely dedication you gave on page four.

KATE GRIFFITHS EMAIL

Part One of 'Jon Pertwee in his own words' is simply the best interview to grace the pages of **DWM** ever. Heartfelt and funny at the same time, and the comment from Sean Pertwee – "That's my bird!" – was priceless!

DG CLEMENTS EMAIL

Thank you so much for the 'lost' Jon Pertwee interview. To me, Jon was always this macho type of person to whom I just couldn't relate. Don't get me wrong, I loved quite a few of his stories, especially the Dalek ones, although that had more to do with the Daleks than Jon. The Venusian fight tactics and the gadgets just didn't work for me. But this interview showed me so much of the man himself; he was so much more interesting than the guy I'd imagined him to be. I especially liked his reaction to the furore around Katy Manning's photo session with the Daleks. Good for him! And for her too, for that matter. I liked those photos. She had the right kind of figure for them.

TEXT IN!

Message us from your mobile!

- **MARK HOLDING** Great article on love stories in **DWM** 457, but how'd you miss the passionate spark between K9 and Mr Smith? Pure electrical magnetism!
- **ANDY HARDSTAFFE** The Minute Mart, Bridge Street, Walford, E20, is still selling last October's **DWM**!
- **KEV C** How about releasing the *Doctor Who* theme tune as a single for the 50th birthday? It could sample Doctors, companions, Daleks and other characters. I know fans would get it to No 1!
- **COLIN PARISH** The new TARDIS interior is sleek, sexy and lick the seal of Rassilon handsome. Vast improvement!

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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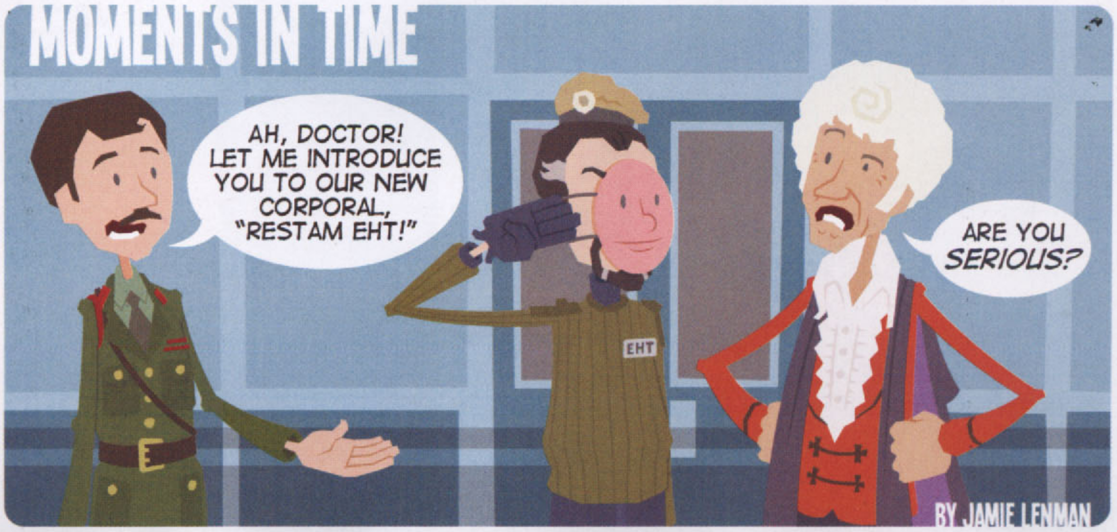

MOMENTS IN TIME
AH, DOCTOR! LET ME INTRODUCE YOU TO OUR NEW CORPORAL, "RESTAM EHT!"
EHT
ARE YOU SERIOUS?
BY JAMIE LENMAN

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

I was also moved by Jon's memories of the Second World War. Honestly, I will be watching those Pertwee DVDs with a very different perspective from now on.
CHRISTINE GRIT THE HAGUE, NETHERLANDS

Part Two of the interview begins on page 24.

HELLO, OLD FRIENDS

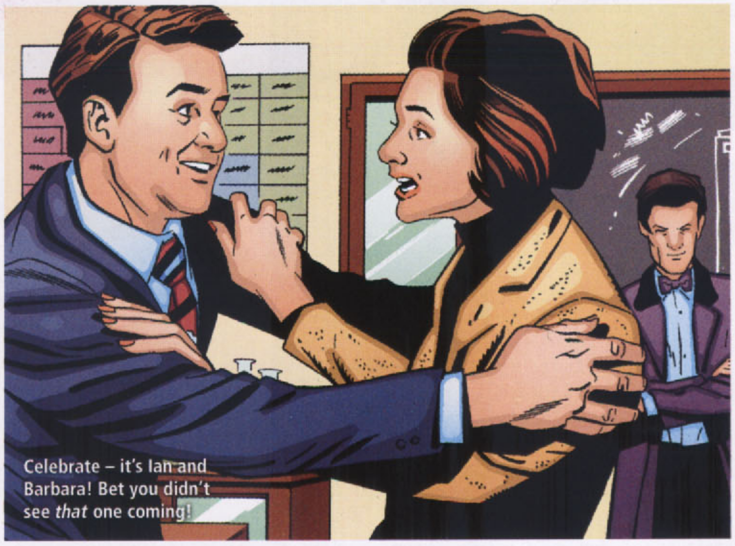
I am hugely looking forward to the secret treats that await us in this 50th anniversary year, and if what is to follow is half as good as the latest **DWM** comic strip, *Hunters of the Burning Stone*, I will be a very happy chappy! Such a treat! The amazing Part One cliffhanger of seeing Ian and Barbara welcome the Doctor to Coal Hill School. And such awesome details, from the corridor outside the classroom seemingly filled with the same pupils from *An Unearthly Child*, to Ian and Barbara not recognising our hero. Even if this was the only treat we were due, I would still be very satisfied. Bravo!
SHANE NICHOLLS PENZANCE

There's more comic strip action on page 45. Meanwhile, Gary Gillatt's forthright opinions in the reviews pages caused a bit of a stir...

ANIMATION REACTION

I must take issue with Gary Gillatt's review of *The Reign of Terror* DVD in **DWM** 457. Now, I am a great admirer of Gary's reviews. They are both entertaining and insightful and a highlight of each issue of **DWM**. That Gary doesn't shy away from criticism of the product under review is one of the key reasons that they are so good, and while I might not always agree with his views, I wouldn't have it any other way.

Having said that, I was surprised by such harsh criticism of the animation on the *Reign* DVD. Gary's main issue appears to be with some rapid editing that primarily afflicts one short scene out of some 45 minutes of action.


Celebrate – it's Ian and Barbara! Bet you didn't see *that* one coming!

While I concur that said editing was perhaps more in keeping with anime-style than 1960s *Doctor Who*, I cannot agree that this small misstep undermines the whole project. To this viewer, the animation was nothing short of a triumph! The backgrounds were glorious (perhaps even more beautiful than the impressive sets in the live action episodes), and the characters' facial expressions and movements well-rendered. The animation allowed me to enjoy a story that I struggled with when it was released on VHS. I hope that more lost episodes are animated in this way, in order that I can enjoy more of the glories of 1960s *Doctor Who*.
SIMON FOURMY EMAIL

I usually enjoy Gary Gillatt's reviews, but I felt he was way too negative about the animation on *The Reign of Terror*. 'A failure... bewildering...disappointingly inconsistent... a huge leap backwards' he says. Constructive criticism is one thing, but this seemed like a slating.
IAN WHEELER EMAIL

Gary Gillatt's reviews are always a treat, but I can't forgive him for the mental image he has imprinted on my mind in comparing the First Doctor with a 'Vegas showgirl'. Did anyone else see William Hartnell in nothing more than high heels, fishnet stockings and discretely placed feathers, swinging his hips as he teasingly descends the stage steps to the tune of *The Stripper*? Or was it just me?
MARK 'HELP ME' HOLDING EMAIL

Well, it's not just you *now*, Mark...! Oh dear. What else in **DWM** 457 got you writing...?

LOVE FOR LOVE

The standout feature of **DWM** 457 was, for me, *Doctor Who's Greatest Love Stories*. Each little romantic vignette is beautifully summed-up, and the 'Love Themes' were perfect. My favourite is Susan's. I love that you chose an obscure ABBA song – *Suzy-Hang-Around*, from the *Waterloo* album. I love that song, and immediately started humming it! Thanks for making me smile.
STU ACKER BACTON

@DWMtweets

Join other **DWM** readers on Twitter!

- **@drwhofan_194** A wonderful interview with Jon Pertwee in **DWM** 457. *Dad's Army*, *HMS Hood*... what a remarkable man!
- **@paul_bowler** Oh my giddy aunt! The Ice Warriors are coming back! Yessss sss sss. A great monster to celebrate the 50th anniversary.
- **@jmcloughlin** Since they all love watching *Doctor Who* on *The Big Bang Theory*, any chance of Matt Smith doing a cameo *a la* Brent Spiner?
- **@AspieMum** It's said that the Doctor's companion is in part for viewers to identify with, yet I always identify with the Doctor instead.
- **@LeedsHeartWhite** I have to use Google to help complete your difficult crosswords, I'm so sorry!
- **@ParachuteWalker** The comic strip in **DWM** 457 is just an ingenious idea! It's amazing beyond belief!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

DVD DELAYS

Like most fans, I was overjoyed to hear about the discovery of *Air Lock* and *The Underwater Menace* Episode 2 back in 2011. When **DWM** reported the news in issue 443, the DVD range's content producer Daniel Hall was quoted as saying: "Rest assured, those tapes aren't sitting gathering dust on a shelf!"

Well, later in March, we'll finally get to see *Air Lock*, at least, released as a bonus feature on *The Aztecs* DVD. Given that there is no commentary track on the episode, no documentary, and no production subtitles, is there any good reason why it's taken this long to ►

THE PLANET OF DECISION!

After nearly 40 years since their last TV appearance, the mighty Ice Warriors, natives of the red planet Mars, return to *Doctor Who* in just a few short weeks, in a brand new adventure written by Mark Gatiss. And we can't wait!

The armoured giants have appeared in four TV stories so far: *The Ice Warriors* (1967), *The Seeds of Death* (1969), *The Curse of Peladon* (1972) and *The Monster of Peladon* (1974). But of these adventures, which one do you think has been the best?

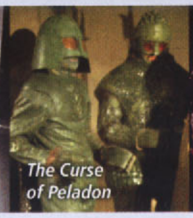
Once you've decided, simply visit...

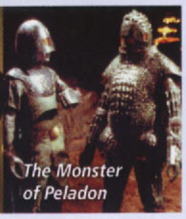
tinyurl.com/ahny3pc

... to cast your vote. The poll will close on Friday 12 April 2013, and we'll reveal the results in issue 460. There are no prizes, it's just for fun.

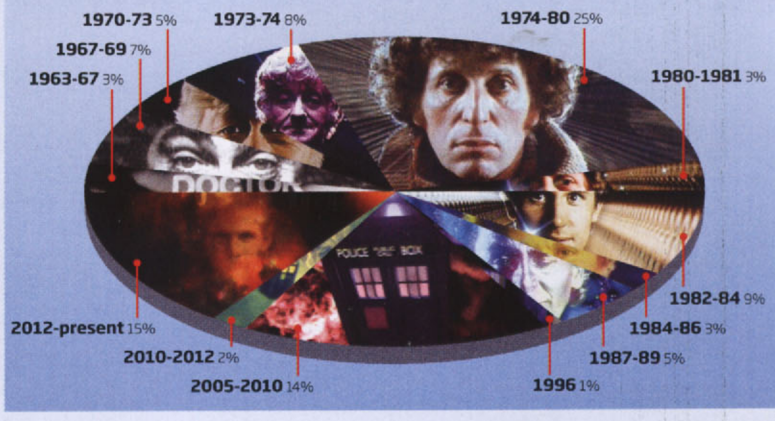
The Ice Warriors

The Seeds of Death





In **DWM** 456, we asked you which *Doctor Who* title sequence was your favourite, out of the 13 variants since 1963. The winner, with 25% of the vote, was the longest-running title sequence to date – the titles used for the Fourth Doctor, which ran between 1974 and 1980. In second place, with 15% of the votes, was the latest colourful sequence, which launched with *The Snowmen*.



WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

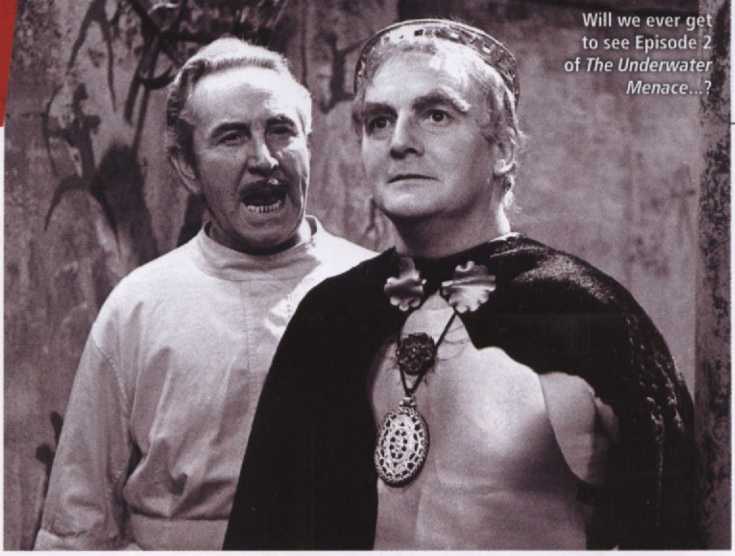
Showrunner Steven Moffat, interviewed by Ed Stradling on 17 February 2013, talks about the forthcoming series, the 50th Anniversary Special and beyond... Search YouTube for: **Gallifrey 2013 Moffat**

Bestselling author Michael Stott talks about his new short story, the Second Doctor adventure *The Nameless City*, now available as an ebook. Search YouTube for: **Michael Scott Nameless City**

Cast and crew from the earliest days of the series, including William Russell and Carole Ann Ford, share their memories at London's BFI in January 2013. Search YouTube for: **BFI Unearthly Child**

Fan animator Alisa has created a short animated adventure featuring a puppet Eleventh Doctor, set in her home town of New York. Search YouTube for: **Doctor Puppet Stern**

Mark Gatiss, the writer of *An Adventure in Space and Time*, reports from Westminster Bridge, where an iconic scene from *Doctor Who* is recreated for the drama. Search YouTube for: **Gatiss Dalek London**



Will we ever get to see Episode 2 of *The Underwater Menace*...?

release the episode on DVD – almost two years after it was first discovered in film collector Terry Burnett's possession? I'm sure that the Restoration Team have worked wonders on the picture and sound quality – and all praise to them for their marvellous work – but I can't believe it's taken the team all this time to work their magic on this one 25-minute episode? It seems that BBC DVD has been far more concerned with giving priority to reissues of *Vengeance on Varos* and *The Claws of Axos*.

As for *The Underwater Menace* Episode 2 – well, it doesn't seem that it is even going to be released in 2013. Given that this episode was screened in Cardiff in May 2012, having been restored and VidFIRE'd (as reported in **DWM** 448), why are we waiting so long for the DVD release? Because it certainly sounds to me as though the episode is gathering dust on a shelf! In 1992, *The Tomb of the Cybermen* was released on video a few months after its discovery. The same happened with the first episode of *The Crusade* in 1999, and the second episode of *The Daleks' Master Plan* in 2004. But with *The Underwater Menace*, it seems we'll be waiting the best part of *three years!* I'm not an impatient man, but doesn't this seem a bit much – especially given Mr Hall's original comments? There are episodes that haven't even been *written* yet, that we'll see on DVD sooner!

In the event of any more missing episodes being discovered, I hope they are released rather more promptly than these two. Given that I'm knocking on a bit these days, who knows if I'd actually live long enough to ever see them!

CHRISTOPHER JAMES EMAIL

Those of you who are complaining about the Special Edition DVDs, please give them a chance. They are expertly put together simply to show the stories in their full glory. I'll admit, I was a bit unsure about them myself when the *Revisitations* box sets were announced, but upon receiving the three-disc *Talons of Weng-Chiang* for my birthday, I came to realise that these were exactly what the range needed. I then proceeded to purchase every Special Edition.

I'm happy *Air Lock* is being put on the new *Aztecs* DVD. I'm happy that entire box sets are containing these tasty treats. I'm happy with the new extras and restoration applications. The new special features are top notch and extremely pleasing. I say, keep 'em coming! The more spectacular *Doctor Who* looks, the more we can all enjoy it. So, if you ask me, I say 10 out of 10 every time. So give them a chance – you won't regret it!

LIAM SOUTH EMAIL

BOB'S FULL HOUSE?

I was having a good old chuckle at *Wotcha!* in **DWM** 456 when I nearly dropped the magazine. It was that bit in *The Six Faces of Delusion* about the late Bob Monkhouse being 'an avid *Doctor Who* fan.' This is interesting because Monkhouse was a notoriously compulsive collector of old films and television programmes which he'd been obsessively recording since the 1960s. You don't suppose...?

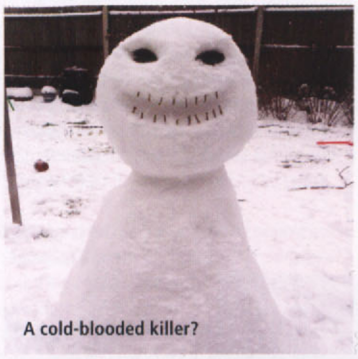
CHRISTOPHER SMITH EMAIL

Bob's collection has been catalogued, but unfortunately it didn't contain any missing *Doctor Who* episodes. The search goes on...

AND FINALLY...

Following the recent snowfall across the country, my children and I decided to build a snowman and thanks to Steven Moffat there is now only one blueprint to follow. I hope you like the result!

JOHN HOWE LUTON

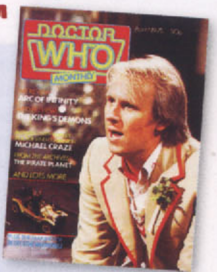


A cold-blooded killer?

Brrrr. that's completely chilling, John! Till next time... **DWM**

ON THIS MONTH... 30 YEARS AGO

It's 1983, and readers of **DWM** 75 look forward to the 20th anniversary...

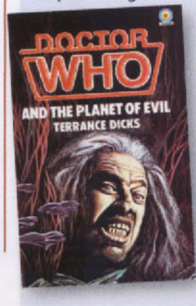


FIRST DOCTOR RECAST

Despite fewer episodes than expected in the 20th anniversary year, fans were still buzzing with anticipation for the 90-minute *Doctor Who* Special, due in November. *Gallifrey Guardian* contained some intriguing news – the First Doctor was coming back! 'The role of the first incarnation of the Doctor, formerly played by the late William Hartnell, has been cast to actor Richard Hurndall.' Recasting William Hartnell? Unthinkable!

OFF TARGET

Back in the 80s, novelisations of old stories were as eagerly anticipated as DVDs are today – but not everyone was happy with Target Books' choice of releases. 'Instead of publishing some old classics...' wrote James McPhilbin to the *Doctor Who Letters* page, 'they informed us that they were reprinting, with new covers, books like *Pyramids of Mars* and *Planet of Evil* all of which do not need reprinting and are perfectly acceptable as they are.' Sadly for James, it would be five more years before *The Underwater Menace* was released.



THE MEMORY CHEATS

'Deep within the Doctor's mind a distant memory stirs... "A long time ago, didn't someone mention to me about jet airliners in 1320 AD? And then there was Shakespeare's *Hamlet* on television..." Just a muddled memory or is there a grain of truth trying to break through?' A muddled memory of 1965's *The Time Meddler*, probably, cos *The King's Demons* turned out to be nothing whatsoever like **DWM**'s preview suggested!

TIME LORD TREAT

The back page of **DWM** appeared to feature the Time Lord Hedin extoling the virtues of Cola Cream biscuits, named after the movie sensation *ET the Extra Terrestial*. It was, in fact, a half-page ad under an unrelated half-page poster. Yummy!

Councillor
LIKE NOTHING
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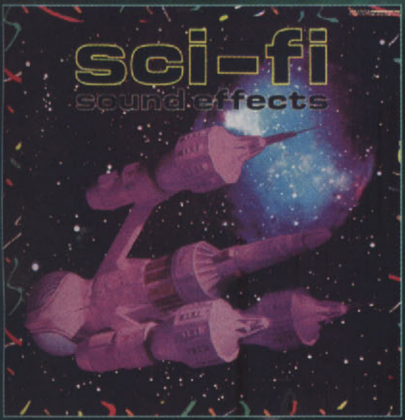
SOUNDS AMAZING!


sci-fi
sound effects

BBC SCI-FI SOUND EFFECTS
The classic LP reissued with FX from Doctor Who, Blake's 7, Hitchhiker's and Earthsearch

BBC
DOCTOR WHO
3rd DOCTOR
DESTINY OF THE DOCTOR
VENGEANCE OF THE STONES
by Andrew Smith
Performed by Richard Franklin and Trevor Littledale
BBC

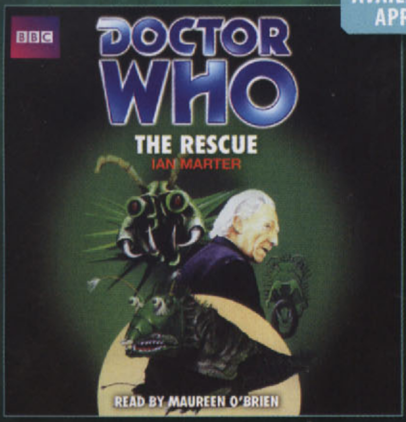
VENGEANCE OF THE STONES
(DESTINY OF THE DOCTOR 3)
Original adventure for the Third Doctor, the Brigadier and Mike (Richard Franklin)

AVAILABLE APRIL

BBC
DOCTOR WHO
4th DOCTOR
DESTINY OF THE DOCTOR
BABBLESPHERE
by Jonathan Morris
Performed by Lalla Ward and Roger Parrott
BBC

BABBLESPHERE
(DESTINY OF THE DOCTOR 4)
Original adventure for the Fourth Doctor and Romana (Lalla Ward)

AVAILABLE APRIL


BBC
DOCTOR WHO
THE RESCUE
IAN MARTER
READ BY MAUREEN O'BRIEN

THE RESCUE
A new companion for the Doctor in this Classic Novel read by Maureen O'Brien

AVAILABLE APRIL

BBC
DOCTOR WHO
PLAGUE OF THE CYBERMEN
Justin Richards
BBC

PLAGUE OF THE CYBERMEN
The brand new story from BBC Books read by Nicholas Briggs

BBC
DOCTOR WHO
THE DEVIL in the SMOKE
Read by Dan Starkey

DEVIL IN THE SMOKE
Victorian adventure in this new story from BBC Books read by Dan Starkey

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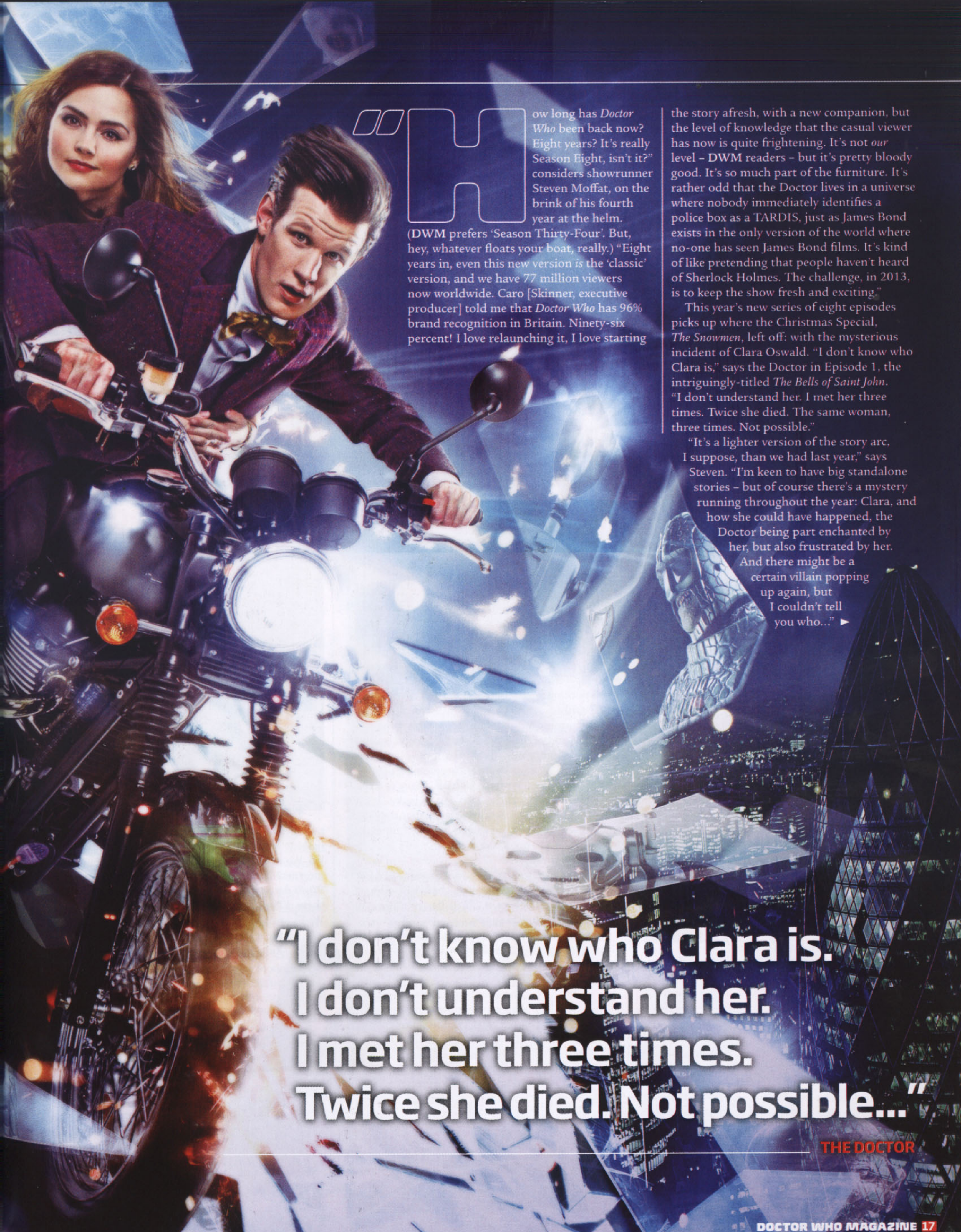
BBC

The Ride of a Lifetime!

Cybermen! Ice Warriors! And all sorts of other nasties! The Doctor and his new companion Clara embark on a breathtaking new series of adventures!

PREVIEW BY **BENJAMIN COOK**



"How long has *Doctor Who* been back now? Eight years? It's really Season Eight, isn't it?" considers showrunner Steven Moffat, on the brink of his fourth year at the helm. (DWM prefers 'Season Thirty-Four'. But, hey, whatever floats your boat, really.) "Eight years in, even this new version *is* the 'classic' version, and we have 77 million viewers now worldwide. Caro [Skinner, executive producer] told me that *Doctor Who* has 96% brand recognition in Britain. Ninety-six percent! I love relaunching it, I love starting the story afresh, with a new companion, but the level of knowledge that the casual viewer has now is quite frightening. It's not *our* level – DWM readers – but it's pretty bloody good. It's so much part of the furniture. It's rather odd that the Doctor lives in a universe where nobody immediately identifies a police box as a TARDIS, just as James Bond exists in the only version of the world where no-one has seen James Bond films. It's kind of like pretending that people haven't heard of Sherlock Holmes. The challenge, in 2013, is to keep the show fresh and exciting."

This year's new series of eight episodes picks up where the Christmas Special, *The Snowmen*, left off: with the mysterious incident of Clara Oswald. "I don't know who Clara is," says the Doctor in Episode 1, the intriguingly-titled *The Bells of Saint John*. "I don't understand her. I met her three times. Twice she died. The same woman, three times. Not possible."

"It's a lighter version of the story arc, I suppose, than we had last year," says Steven. "I'm keen to have big standalone stories – but of course there's a mystery running throughout the year: Clara, and how she could have happened, the Doctor being part enchanted by her, but also frustrated by her. And there might be a certain villain popping up again, but I couldn't tell you who..." ►

"I don't know who Clara is.
I don't understand her.
I met her three times.
Twice she died. Not possible..."

THE DOCTOR

The Bells of Saint John

BBC one BBC one HD

Saturday 30 March 2013

The 50th anniversary officially starts here! We give you a glimpse of the first episode of the brand new series...

PREVIEW BY **BENJAMIN COOK**

"It was the intent to do an urban thriller in *Doctor Who*," says Steven Moffat of *The Bells of Saint John*, the first episode of the show since he took over as showrunner to be set squarely in contemporary London. "We usually do our most epic stuff in outer space. This time, we're doing it in the middle of the city, and that somehow makes it more exciting. I thought, 'If you could bring outer-space production values to twenty-first-century London...'"

Alongside nods to the 2011 UK riots, the newly-opened Shard skyscraper, the Olympics (albeit the 2074 Anti-Grav Olympics), and even the police box at Earl's Court, *The Bells of Saint John* boasts the sort of impressive set pieces that we've come to expect from big season openers – from the Doctor and Clara piloting a passenger jet over the city, to the Doctor riding a motorbike over Westminster Bridge and performing a rather, um, *improbable* stunt.

"At the end of the Tone Meeting, I stood up and said, 'Is nobody going to talk about the plane? Or the Doctor's motorbike stunt?'" remembers Steven. "They said, 'Look, it's not *that* hard.' They're so gung-ho, our production team. I'm so lucky. 'It's just like doing a spaceship, except it's a plane,' they said. And Marcus [Wilson, producer] is so determined. It was his idea to go urban thriller."

Running throughout *The Bells of Saint John* is a certain cynicism towards the Information Age... would it be fair to say? Aliens in the Wi-Fi, and sly digs at social networks, YouTube, webcams, telephoning technical support...

"It's not a great act of cynicism," chuckles Steven. "Really, it's the traditional *Doctor Who* thing of taking something omnipresent in your life and making it sinister, only it's time to update that a bit. We've got used to china dolls; what about the internet? If you're on the train and you've got Wi-Fi detection on your phone or laptop, you see all these different networks. If something did get in the Wi-Fi, we'd be kind of screwed. Nobody had really done it before, so I thought, 'It's time to get kids frightened of Wi-Fi!'"

This is no time to tweet!

So... was this around the time that Steven decided to quit Twitter, perchance?

He laughs. "I left Twitter because it was a distraction. I did think, 'What are we all talking about?! I must get back to work.' Although, it allowed Clara to define herself as not being interested in that sort of thing."

Of actress Jenna-Louise Coleman, Steven says: "She's just been brilliant. After *Asylum of the Daleks* (2012), the first episode she shot was actually Episode 4 [of 2013], at which point she'd only read some of Christmas [*The Snowmen*], which we'd decided to make

DRESSING CLARA

Jenna-Louise Coleman on her costumes...

"Howard [Burden, *Doctor Who*'s costume designer] has been absolutely incredible," enthuses Jenna-Louise Coleman. "It's been really collaborative, and we've both come up with some really good ideas. He's been interested in having me involved and having a say. We've had a lot of good shopping trips. We're both completely on a wavelength with it.

"We've gone down a student theme, quite eclectic, and the whole idea that Clara loves vintage and old things. She loves old bookshops and – one of the character descriptions that Steven [Moffat] said – it's almost like she's a girl out of time, pining for home. I like that. I like the idea that she finds things, like secondhand things, and picks them up. Lots of little details that we've added, like vintage rings and watches. Another thing we've said is, she's not too put-together. Like, little pretty dresses, but then kick-ass boots. Clara is the kind of girl you wouldn't expect to be an action hero. She might look a little bit cutesy, but actually she's got steel."

BBC

DOCTOR WHO

THE 2013 SERIES
EPISODE 1

STARRING Matt Smith, Jenna Louise-Coleman, Celia Imrie
WRITTEN BY Steven Moffat
DIRECTED BY Colm McCarthy

QUOTE, UNQUOTE

THE DOCTOR: "You're a nanny. Isn't that a bit... Victorian?"
CLARA: "Victorian?"
THE DOCTOR: "Well, you're young. Shouldn't you be doing, you know... young things? With young people?"
CLARA: "What, you mean like you, for instance? Down boy!"

IN A NUTSHELL

Earth, 2013. A whole world swimming in Wi-Fi. A Wi-Fi soup! Suppose something got inside it. Suppose there was something living in the Wi-Fi, harvesting human minds. Something that loves and cares for humanity so much, it can't get enough of it...

> "Nobody's done this before. It's time to get kids scared of Wi-Fi!"
>
> **STEVEN MOFFAT** WRITER

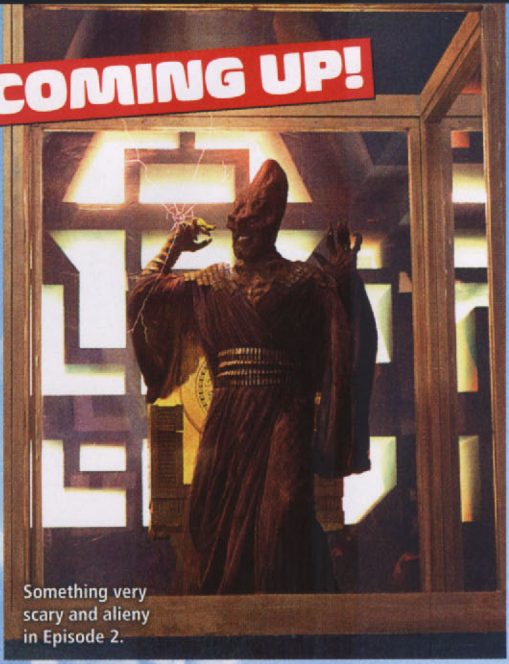
later. Then we shot this year's Episodes 3 and 6... so we did *The Bells of Saint John* relatively late on, but I talked her through the scenario. And we didn't want to shoot her first one first anyway. We wanted her firmly bedded in. It was perhaps a bit disorientating to be dropped into the middle of a season, but Matt [Smith] is so used to it, and I'm sure Jenna is now. They supported each other. On screen, they keep getting better and better. It's glorious."

In Steven's mind, how distinct are the three Claras – Oswin from *Asylum*, the governess/barmaid in *The Snowmen*, and the modern-day Clara we meet in *The Bells of Saint John*?

"Well, they're each the same person," he says, "for reasons that will become evident. Each is an emphasis on a different bit: one's the computer genius, one's the nanny... but the strands are fundamentally the same. The Oswin version was smart and smart-ass; the governess is more plucky and brave; the modern-day Clara is, I suppose, a slightly more realistic version of those characters. One-shot characters are caricatured, in a way. They rarely tend to have more than two attributes. When you introduce a long-running character, you're quite reticent, I think. You proceed more carefully. 'Well, that works, and that's playing well, but let's drop this, keep going with that...'

"If you introduce, have an adventure with, and kill off a character in one episode, you've said everything you ever need to say about them, but you don't want to have done that with a major new character. I'm perfectly happy for the audience not to know Clara that well by the end of a couple of episodes, so long as they're charmed by them and interested by her. There's plenty to discover. Just you wait and see..." DWM

COMING UP!


Something very scary and alieny in Episode 2.

◀ CLARA'S FIRST ALIEN PLANET

"Most stories that I write start with the classic, 'What if –?' Or 'Wouldn't it be great if –?' This one, I spoke to Caro Skinner and Marcus Wilson about what were the biggest things that we could achieve given the budget that we've got? They wanted Episode 2 – which is Clara's first alien adventure, really – to be as big, and grand, and running-round-y, and alien as possible. A really, properly alien planet, which was a massive challenge. A lot of fun."

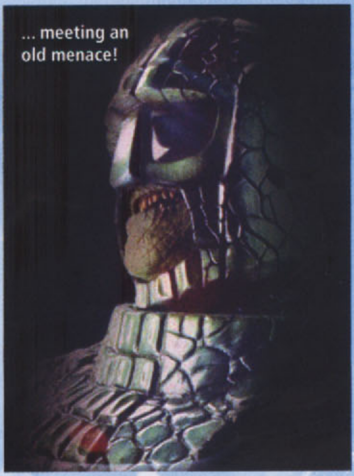
NEIL CROSS, writer (Episode 2)

▼ THE ICE WARRIORS

"I've always loved the Ice Warriors. They've always been in the top three, and yet they only appeared four times, which is a measure of their impact... Whilst absolutely respecting the source, the source has huge gaps in which you can invent. I was talking to a couple of members of the crew, who had no idea that it's an old monster, but it works for them. They say, 'God, it's good, isn't it? It's very intimidating.' It's a very powerful monster. The Ice Warriors are back – and I'm thrilled!"

MARK GATISS, writer (Episode 3)

Clara and the Doctor arrive on a submarine in Episode 3...


... meeting an old menace!

GOTHIC WHO ▶

"All of the locations have been incredible: these big, gothic castles, an amazing National Trust house [Tyntesfield, in Wraxall, near Bristol], which was the opening shot, when I'm talking to a... something, what I think is a ghost, and I disappear into a dark room... It really helps with the acting of it, when you're wandering around between takes, looking at what an amazing space you've got to play in. You can get lost in the moment."

JESSICA RAINE, Emma Grayling (Episode 4)

Jessica Raine guest stars in the very spooky Episode 4.

SCARIER THAN EVER! ▼

"I never really felt I'd done anything in *The Doctor's Wife* [2011] that would actually frighten anybody. *The Doctor's Wife* wasn't a scary episode. It did a lot of other things, but 'scary' was way, way down in the mix. With this episode, I want to send kids behind the sofa. It's what *Doctor Who* is meant to do. I loved the idea of making the Cybermen scary again. I wanted to create an emotional reaction to the Cybermen that was similar to how I felt when I saw them on the Moon [*The Moonbase*, 1967]."

NEIL GAIMAN, writer (Episode 7)

A new look for the Cybermen in Episode 7.

There's nowhere to hide in Episode 4...

SOPH
NICOLA
BER

THE ZERO

DWM goes behind the scenes as cult quiz show *Pointless* – where the aim is to score low – stages a *Doctor Who* Special...

FEATURE BY **GRAHAM KIBBLE-WHITE & STEVE BERRY**

It's Tuesday 13 November 2012, and we're deep within BBC Television Centre. This afternoon, BBC One's brilliant quizzer *Pointless* is recording one of its Saturday night star-encrusted Specials (the pointedly titled *Pointless Celebrities*). And this one is *Doctor Who*-themed. It means – right now – one Time Lord, five companions and two members of *Doctor Who*'s extended family of recurring guest stars are reporting to make-up – and another is trundling through the car park.

You know *Pointless*, right? It's a celebration of arcane knowledge; the game show that will base a round on different types of lettuce, or landlocked European countries. In terms of gameplay, it's the antimatter universe's *Family Fortunes* – the aim is to score low by coming up with correct answers that eluded as many as possible out of 100 people polled.

A real example for you – last year, the show challenged 'Our Survey' to name as many species or individual characters who have appeared in both twentieth- and twenty-first-century *Doctor Who*. 26 said Cybermen, whereas only five came up with K9. The Holy Grail for contestants is a 'pointless' answer, something no-one in 100 could muster. That meant the Macra, Autons, Cybermats, Nestene Consciousness, Rassilon, Silurians and Davros – all polled zero. Some big egos in ignominy, there.

The whole thing is hosted with a nicely jaundiced air by Alexander Armstrong (not-dead airman Reg in the 2011 *Doctor Who* Christmas episode, plus the voice of Mr Smith in *The Sarah Jane Adventures*) and the dry-witted Richard Osman, who banter happily – and sometimes brilliantly stiltedly – throughout.

Today's *Pointless* is staged in Studio 6, which – between 1969 (*The War Games*) and 1986 (*The Trial of a Time Lord* Parts Five to Eight) – was production home to 47 *Doctor Who* stories. A month later, on Friday 21 December, the series will finish its recording block and become the final show to emerge from TC6, as the BBC begins its withdrawal from Television Centre. The complex has been sold to property developers and this weighs heavily on the minds of everyone scuttling around its loopy corridors. For many, thoughts turn to days gone by.

"Too right!" says Sophie Aldred (who played Ace opposite her partner today, Sylvester McCoy), when we pop into her dressing room for a chat. "Things have changed, though. This is all very posh," she continues, waving her arm around. "Coming here used to be a bit like visiting a hospital. Now it's more like a Premier Inn in these rooms. Which is no bad thing. I quite like the low lighting cos I can look in the mirror and imagine I'm still that girl of 25."

POINTLE
POINTLESS

Can K9 help the teams?

DWM's job today is to knock on doors and bag as many *Doctor Who* folk as possible. Sophie's up first.

"I don't have a specialist subject when it comes to quizzes," Sophie admits chirpily. "Maybe the life of Sylvester McCoy, or the education of [Austrian philosopher] Rudolf Steiner."

Is Sophie competitive, when it comes to games? ►

> **"I am competitive. My Mum banned me from playing Connect 4!"**
>
> **SOPHIE ALDRED ACE**

JAX
SYLVESTER

RØØM

MEET THE TEAMS!

COUPLE 1

Bernard Cribbins and Jacqueline 'Jax' King

- He played the Tenth Doctor's confidant Wilf, and she was Wilf's daughter, Sylvia.

COUPLE 2

Nicola Bryant and Andrew Hayden-Smith

- She was the Sixth Doctor's assistant Peri, he starred as buff freedom fighter Jake.

COUPLE 3

Sylvester McCoy and Sophie Aldred

- He was the Seventh Doctor, she was his companion, Ace.

COUPLE 4

Louise Jameson and Frazer Hines

- She played Fourth Doctor sidekick Leela, he was the Second Doctor's pal, Jamie.

AND YOUR HOSTS...

Alexander Armstrong and Richard Osman.

SYLVESTER McCOY

Are you a competitive sort?

"I assumed for years I wasn't, because I never took part in competitive sport. But then I realised I didn't want to lose – that's why I wouldn't compete."

Everyone is playing for charity – what's yours?

"*Médecins Sans Frontières*, because my partner – Agnes – the mother of my two boys, worked for them. She ran medicine into Iraq while it was being bombed. There was me pretending to be a superhero as Doctor Who, and she really *was* one. She had great adventures! They'd buy specialist medicines and take them by Austrian airlines – because they allowed as much luggage as possible – to Jordan. There they would rent a pantechnicon and drive all the supplies through the desert to Baghdad where they'd be met by Gaddafi's son."

You must have feared for her. Did you ever say, "Don't go back"?

"No, I'd never have done that, because I was envious! We were all very proud of her. I was also always travelling in my job, so we got used to that kind of world."

You've had fame with *Doctor Who*, but *The Hobbit* [in which Sylvester plays Radagast The Brown] is going to be even more overt. Will it change your life?

"I don't know. It doesn't matter if it doesn't, because I'm enjoying my career. I enjoy going to conventions and meeting the fans, so it'll be quite interesting to meet a whole new type of fan. I dunno what it'll do for my acting career. I would be surprised if it didn't help a little."

Would you like to ever return to *Doctor Who*? Or are you too big for it now you're a movie star?

"Gosh, no! I'm not too big for it! Look at me, I'm only five foot six and I'm shrinking! Of course I'd come back. All the fans around the world want all the Doctors in one episode. Everywhere you go, everybody wants it, and therefore, for that reason, I'd do it. My thought was maybe we should return as monsters, all kind of disfigured so we can have some over-the-top wonderful baddie acting. People wouldn't discover who we really were till the last minute. I'd like that."

Coming on this show is weird, but what's the oddest *Doctor Who* gig you've done?

"I went to Tulsa in 2011 for a horror and science-fiction convention and only 45 people turned up. It was in the most lunatic hotel. Corridors as long as *The Shining* and the people who served in it looked like they were extras from *One Flew Over the Cuckoo's Nest*. When I went down to breakfast, there were five tables with one person sitting at each. All talking to themselves. Then I had to come back a few months later, because they were so delighted I'd turned up in the first place they decided to make me an honorary citizen of Tulsa. At least, I think that's what happened. I still haven't quite got to the bottom of it..."

Sylvester's 'Pointless' *Who* fact: "I can name an actor who played two Doctors! Me!"

LOUISE JAMESON

You're beside yourself with nerves – why are you doing this?

"Because I was so rubbish on *Eggheads*, I want to redeem myself. But I'm now thinking I'm just going to confirm the fact I'm ditsy and I don't know anything!"

You're paired with Frazer, but at one point your partner might have been Colin Baker. However, he's off doing *I'm a Celebrity...*

"Oh! Yes! I was so pissed off with him, making us all watch it! Ha ha! You've got to be part of Team Baker, though."

Would you do that show?

"They interviewed me for it in 2004. They went, 'Why do you want to do this?' I told them: 'For the money! Why else would I put myself through this humiliation?' I went away and decided if I was going into the jungle, I'd start detoxing. The further I got from alcohol and cups of tea, the more I thought, 'I really don't want to do this'. And then the answer came that they didn't want me to either. But Colin? He's got four kids to put through university. Of course he's doing it!"

Is it nostalgic to be back in Television Centre?

"Oh, completely. My son first crawled in one of these dressing rooms, with all the *Tenko* girls standing around cheering him. It was the first thing I thought when they opened the door and let me in."

Finally, let's talk obscurity – what's the oddest circumstance where you've been recognised?

"I was in my knickers in a group changing room – which department stores used to have – and I was asked for an autograph. I literally didn't have a bra on! I had to pretend I wasn't naked from the waist up and go, 'Oh, how lovely to meet you'."

Louise's 'Pointless' *Who* fact: "For *Dimensions in Time* I re-stitched my costume, because it looked like a sack of potatoes."

"My mum banned me from Connect 4," she admits. "And right now I'm halfway through a long game of Monopoly with my two boys. We play about an hour at a time. It's terribly unfair, because I've been to jail four times in a row, and done nothing but pay rent on their properties."

Like everyone here, Sophie has no problem being followed around by *Doctor Who* and when we ask for the most obscure place she's been recognised, it prompts a memory from 25 years ago. "I was in our local Tesco's in Lewisham – sort of around the time I was filming *Doctor Who* – and over the Tannoy they were playing a radio station. A quiz. I was putting my toilet rolls in my basket, and I heard, 'Who plays Sylvester McCoy's assistant? Is it so-and-so, so-and-so... or Sophie Aldred?' I was like, 'I know! I know!'"

Knock-knock.

We're dropping in on Andrew Hayden-Smith, who played freedom fighter Jake Simmonds for three episodes in 2006. "I didn't realise people would still remember Jake," he admits. "But I love being recognised for *Doctor Who*. It's a brilliant show."

And does he have an obscure fact about the series up his sleeve? "Erm... my gun was made of wood. I always regret not taking that home."

Pointless contestants play in couples. Today Andrew is paired with Nicola Bryant, the Sixth Doctor's companion Peri. However, that wasn't the original plan. "I was going to be with Colin Baker," reveals Nicola as we sit in her dressing room. "But now I've been moved around – my man is in the jungle!" She's referring to Colin's decision to forego West London for the Australian outback and *I'm a Celebrity... Get Me Out of Here!* "I feel abandoned! I feel like I should be flying in and feeding him."

Nonetheless, Nicola is soldiering on. "I have tons of obscure knowledge," she says. "Several people have named me 'Encyclopedia Bryant-annica' because I can come up with some odd piece of nonsense out of nowhere. But ask me who the Prime Minister is, and it'll take me five minutes to answer. My brain is like, 'Erm, let me just clear out today's thoughts first'."

> **"Some people have named me 'Encyclopedia Bryant-annica'!"**
>
> **NICOLA BRYANT PERI**

So what sort of arcane knowledge can she demonstrate about Peri? Surely she must have worked out some kind of backstory, full of detail?

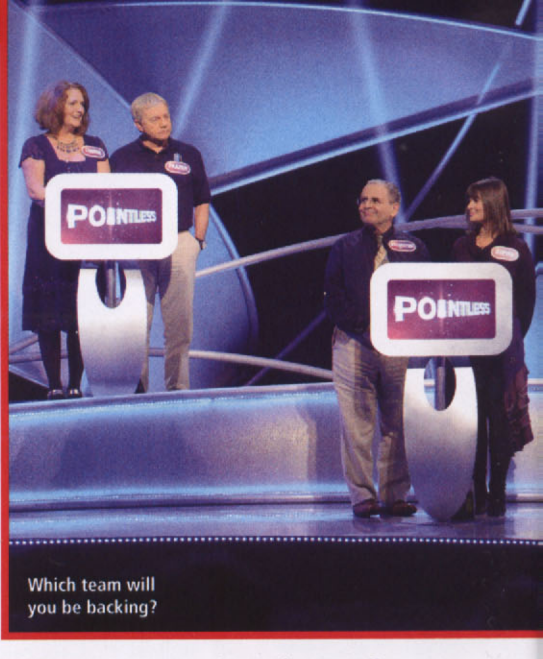
"Well, I did. I wrote lots. It's odd, because in recent years I've heard people say the bit in Peri's first story, *Planet of Fire*, where she's having a nightmare, is actually about child abuse."

She's referring to the scene where the near-drowned botany student cries out her stepfather's name in her sleep: "I'm sorry Howard! I didn't mean it! No Howard, p-please don't leave me alone! D-don't turn out the lights!" You can see why some might jump to conclusions.

"But that's not what was in the writer's mind," says Nicola emphatically. "Or in my mind when I played it. Peri was just dreaming of being a kid and, like many children – including my youngest stepson – she doesn't like the light being turned out at night."

It's clear she's still wholly engaged with *Doctor Who*. "I would be prepared to go to any lengths to be in the 50th Anniversary Special," she chuckles. "I love the show. It's no more complicated than that."

Further sorties around the building bag us audiences with Sylvester McCoy, Frazer Hines, Bernard Cribbins and Louise Jameson (see box-outs).


Which team will you be backing?

Returning to the production office, we hook up with veteran *Doctor Who* special effects bod, Mat Irvine, who's brought K9 with him. Keen to ditch the robot dog we go for a chat in one of the BBC's disconsolate tea bars.

"Yeah, it's nostalgic being back here," he says, picking up our theme. "When I came through the gate, I said to the guy, 'Is that still called the Horseshoe Car Park?' He said it was. Thank goodness for that. I feared they'd long since renamed it something like the Alasdair Milne Car Park... Although we're not supposed to talk about DGs at the moment, are we?"

Mat's here because K9 has been co-opted into assisting Richard Osman during tonight's recording, and Mat, as ever, will be doing the mutt-wrangling. "It's no odder than K9 being on *The Weakest Link*," he sniffs, which indeed he was back in 2007. "The strangest was probably having him appear with Paul

BERNARD CRIBBINS

Is this the oddest *Doctor Who* job you've taken?
"Possibly, yes. I'm not really familiar with *Pointless*, so I won't understand much of it tonight. I shall endeavour to keep talking when I have to."

Jacqueline King is your partner...
"Onscreen support! Prop and staff!"

You must have worked in Television Centre many times.
"Oh yes. I was passing Lime Grove [the BBC's main studios prior to TVC opening] today. I actually did one of my first TV jobs there – *David Copperfield*, live, on Friday nights. We rehearsed in what became the restaurant block in the Centre, down past where *Jackanory* was. We did the actual performance in Lime Grove."

Did you watch much *Doctor Who* over the years?
"I saw William Hartnell briefly and I thought Patrick Troughton was very good. I did have an interview with Barry Letts the producer when [Jon] Pertwee was leaving, cos they were looking for a new Doctor. I went in there and Barry said, 'Right, what can you do?' I said, 'Well, I'm a very good swimmer, I was in the Paras. I can fight.' To which he replied, 'There's no fighting.' Then, the first thing Tom Baker did was knock somebody out! But Tom was a brilliant Doctor. I liked him enormously. I think of the whole lot I've seen, I'd have to say Tom and David [Tennant] were my favourites."

Would you ever come back?
"Isn't it the 50th anniversary? You can put this in: If they don't invite me for the 50th, I'm going to go down to Cardiff and I'll take the gang with me!"

Bernard's '*Pointless*' *Who* fact:
"My first *Doctor Who* was in 1966, in the Peter Cushing film. I played a policeman who gets whisked away when he walks into the TARDIS."

FRAZER HINES

Is it nostalgic to be in Television Centre again?
"Yes. When I came back last time to do one of those DVD commentaries for, I think, *The Underwater Menace*, they said, 'Well, that bit's going to be sold off'. I went, 'Ohh'. And you think, 'Why did they move everybody to Salford when it's all here anyway?' We're in the centre of town. You can get Hollywood stars popping in from their hotels. You're not going to get them up to Salford."

Do memories come flooding back?
"They do. We used to rehearse in an old church hall nearby, and then Patrick [Troughton] and me and the girls would come in here for lunch. We'd go upstairs to the canteen and have Bel Paese cheese on Ritz cream crackers and a glass of red wine. I haven't had Bel Paese cheese since I left *Doctor Who*! It was our staple diet."

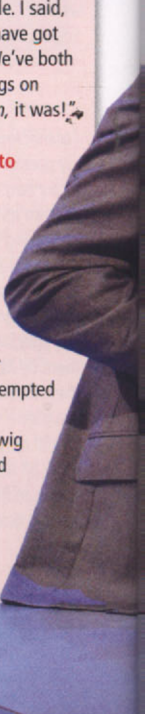
What's the weirdest *Doctor Who*-related job that you've done?
"Myself and Mark Strickson [Turlough] and John Levene [Sergeant Benton] went across to Rotterdam on a *Doctor Who* gig. It was a normal ferry full of people – and about 50 fans. We had to get on stage and do this question-and-answer session and the rest of the passengers were like, 'Who are they?' Then we got to Rotterdam, and there was nothing to see because we were in a ferry port. So John Levene and I and most of the fans sat in a little bar and we told gags for three hours. John Levene and I! I reminded him of some, he reminded me. For three hours. The fans were like, 'Hah! This is the best cruise we've ever been on!'"

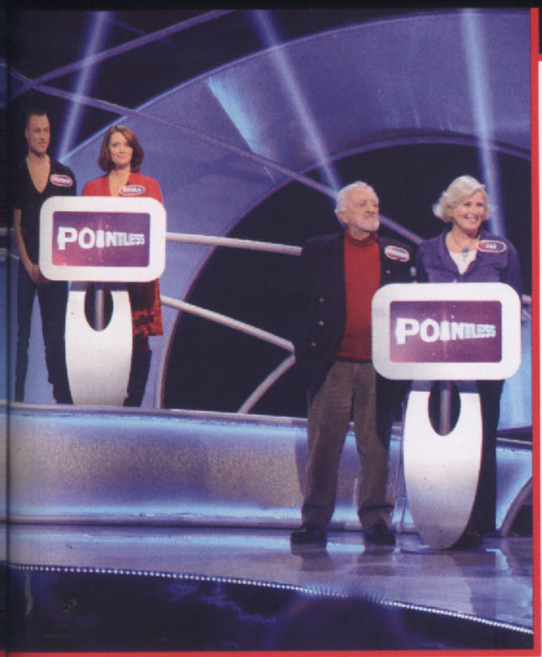
Who are you partnered with today?
"Louise. Originally it was going to be Carole Ann Ford, but she's got laryngitis. I was laughing with Louise at a convention last weekend in Newcastle. I said, 'Well, at least you and I have got something in common. We've both been voted the sexiest legs on television'. *Woman's Own*, it was!"

Would you come back to *Doctor Who* if asked?
"Like a shot. It would be marvellous. If I was bald with a beer paunch, I'd look awful in a kilt. But, blowing my own trumpet, I still look good. After doing some stuff for Big Finish as Patrick, I'm tempted to show Steven Moffat a picture of me in a Beatle wig and say, 'I'll do the Second Doctor as well!'"

Read more from Frazer Hines on page 36.

Frazer's '*Pointless*' *Who* fact:
"Which companion has also been in a Bond film? Me! I dubbed two voices in *You Only Live Twice* (1967)."





O'Grady, who was playing Lily Savage playing Tom Baker. They renamed the dog 'KY'. I've still got the logo in my box..."

Mat adopts an air of bafflement when talking about his ongoing relationship with K9.

"I remember when they brought *Doctor Who* back, having a couple of bottles of wine and joking with [the show's special effects expert] Mike Tucker that, after bringing back the Autons and the Daleks, K9 would be next. It just seemed preposterous, having seen what Christopher Eccleston had done with it, and the new, fast-paced style. But, within a week, Mike phoned me up and said, 'Guess what?'"

On cue, John Leeson, the voice of K9, comes by. He and Mat share a few quizzical words – neither are really sure what this afternoon has in store – and then he shoots off downstairs to his dressing room.

He's still perplexed when we catch up with him a little later. "Do you know what I'm doing?" he asks. (We don't.) After we share Mat's recollection with him he says, "When they did bring K9 back, I first found out by reading about it in *The Sun*. Apparently I was 'delighted'. I'm always the last to know!"

Recent times, however, have been filled with sadness. "I was thrilled to come back, partly because it meant working with Lis Sladen. I'm so sad she's gone – and Mary Tamm. I just can't keep losing Mistresses..."

It's ironic that John's not actually taking part in today's contest – he used to be a question setter on *Mastermind* ("Yonks ago, in 1980-something"), now works as a magistrate and has a passionate interest in classical music and food. The perfect concoction for a *Pointless* contestant.

"I once won a recipe competition run by the BBC and Zanussi, the electrical appliance people," he continues. "Antonio Carluccio was the judge. I got a long weekend at the Cipriani Hotel in Venice. And a fridge. I'm republishing my autobiography in 2013, and also a collection of my food writing. That winning entry will be in it. Of course, I'm calling the whole thing... *Dog's Dinners*."

It's at this point John and company are called to studio and – following a brief pause while we make Alexander Armstrong and Richard Osman pose on set with the most 'pointless' **DWM** covers we can think of (issues 18 and 81) – the game begins. Who prevails, you'll have to see for yourself. But watch out for a killer gag about Wi-Fi.

And then, one week later, we're yakking on the phone to Richard himself. "Wasn't it a great show?" he says. "It was nice having K9 alongside me, like a very weird version of *One Man and His Dog*."

Although Richard confesses he's only a journeyman *Doctor Who* fan ("I could name all the Doctors in order, and I did buy the first issue of *Doctor Who Weekly*"), he has powerful memories of the show. "I remember Tom Baker screaming... and then the scream going all wibbly-wobbly and the music starting. I was petrified. What was happening to this man?"

So can Richard understand fans' fidelity to the show?

"Oh yes. Some people are devoted to football and some are devoted to alcohol – we call them alcoholics. And some are devoted to *Doctor Who*. Everyone sneers at everyone else's thing and nobody can understand it. But we all love to have something all encompassing in our life. Better it's *Doctor Who* than something damaging."

It's here Richard unexpectedly launches into a hymn to our show worthy of our greatest thinkers (Moffat, Pegg, Quinn and Howett): "*Doctor Who's* got everything, hasn't it? It's got amazing stories. It's got a sort of soap opera behind the scenes of who's going to be the next Doctor. It's got great writers and an intelligence and a humanity behind it. *Doctor Who* has brought nothing but good things to the world."

Amen to that.

And with his onscreen partner, Alexander, having starred in the series, would Richard fancy a part himself? "I'd be very happy to try out for Davros. In fact, I think the original idea on the *Pointless* Special was to turn my desk into the bottom half of a Dalek. But in the end they didn't. Yeah. I'd love to be the evil genius at the centre of the empire."

Which, we point out, thanks to his day job as executive producer on a raft of Endemol shows, including *Deal or no Deal*, *8 Out of 10 Cats* and *The Million Pound Drop*, he kind of is – in the best possible way. "In the best possible way," he echoes, with a hint of an evil cackle, and the faint resonance of a menacing Dudley Simpson sting rising in the air.

Or was that the sound of the pointless-o-meter maxing out? **DWM**

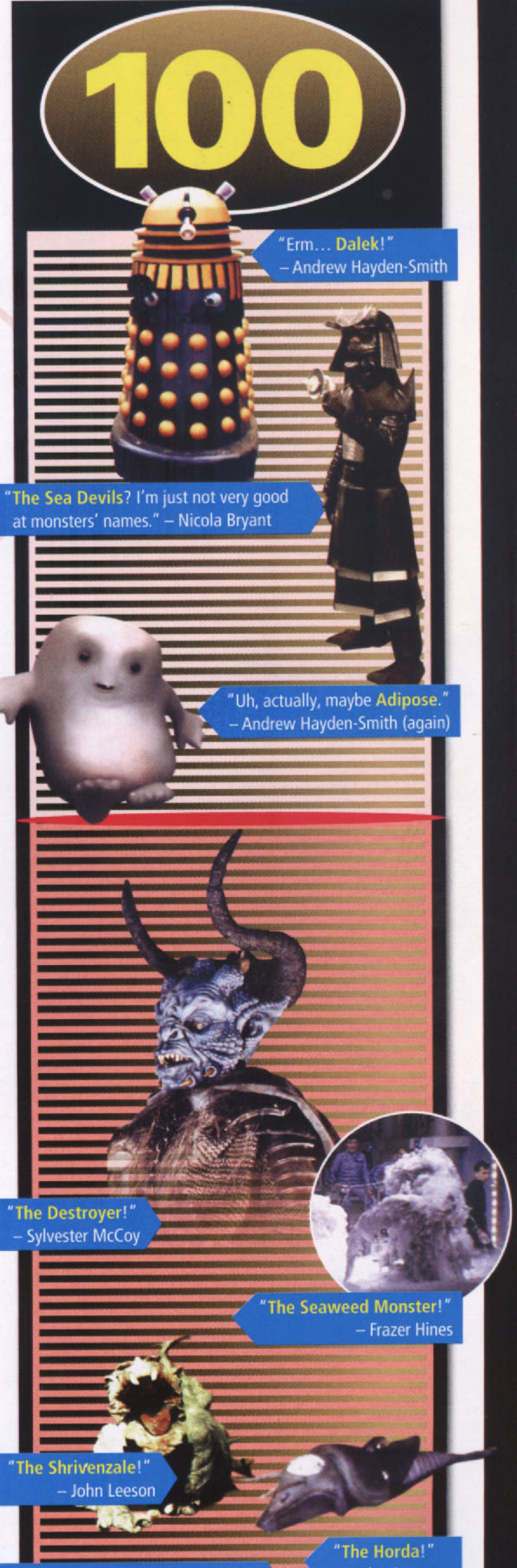
The *Doctor Who Pointless* Special airs on BBC One later in the year.

now on sale!
STARBURST
DOCTOR WHO

What was the most 'pointless' DWM cover? Alexander and Richard investigate...

THE BEAST, BE LOW!

We asked the stars to name the most obscure *Doctor Who* monster they could think of...



"Erm... **Dalek!**" – Andrew Hayden-Smith

"**The Sea Devils**? I'm just not very good at monsters' names." – Nicola Bryant

"Uh, actually, maybe **Adipose.**" – Andrew Hayden-Smith (again)

"**The Destroyer!**" – Sylvester McCoy

"**The Seaweed Monster!**" – Frazer Hines

"**The Shrivenzale!**" – John Leeson

"**The Horda!**" – Louise Jameson

"**Those strange monsters that had wrist-watches on, which William Hartnell fought.**" – Bernard Cribbins. (Erm, anyone...?)

THE DWM INTERVIEW

JON PERTWEE IN HIS OWN WORDS

PART TWO

"I did think I was doomed to be Doctor Who forever."

In 1994, Third Doctor Jon Pertwee chatted to two young reporters, for a local paper. Now, for the first time, **DWM** is able to publish this interview in full...

INTERVIEW BY **MATT ADAMS** & **DAVID SOUTHWELL**

The most precious gift an interviewee can give a journalist is *time*. Fittingly for a former Time Lord, Jon Pertwee stretched to spending more than three hours with us in his den.

Although there were periods when we felt like honoured guests in King Jon's court as he directed a private performance of his one-man show, his generosity allowed us the chance to catch a glimpse of his deeper feelings behind many familiar stories.

When Jon spoke about the death of Roger Delgado, the emotion he expressed made it seem as if it had happened just weeks ago. From the heartbreak he confessed as his *Doctor Who* family broke apart to comparing Katy Manning's departure as reminiscent of a child leaving home, a real sense of loss began to pervade our conversation. It was evident that these and other incidents still meant a great deal to him, even after more than two decades. We became aware that Jon Pertwee was a man who could have easily worn two hearts on his sleeve.

Jon Pertwee with producer Barry Letts and script editor Terrance Dicks.

In our naïvety as young reporters, we did not realise till too late that the gift of time can come with inherent consequences, not all of them good. We overstayed our welcome, and did not see just how much Jon's back problem was causing him pain, even as our interviewee became increasingly acerbic and he grew impatient for us to depart.

Some 18 years later, we can still not print the full answer to our question about those actors he had not enjoyed working with throughout his career. We also made the huge *faux pas* of asking for autographs, receiving a flash of annoyance for this presumption which probably caused our photographer Simon Bishop to take possibly the shakiest picture of Jon Pertwee in the history of the universe.

We eventually realised the mood of the conversation had changed, and proceedings wrapped up rather suddenly with long-overdue goodbyes. But we left with a more complex view of a childhood hero than we expected, little knowing that this would be one of the final interviews of this depth which Jon Pertwee would ever give.

Just over a year later the Third Doctor was gone forever, but his legacy continues to thrive, and in presenting this long-lost conversation for the first time, we hope we are doing our best to celebrate the remarkable life of Jon Pertwee.

"Haiii!" Daredevil Pertwee takes on a Sea Devil!

Unlike his first two incarnations, the Third Doctor was unquestionably an action hero, a facet of the character introduced by Jon partly out of his own passion for stunts and high-speed chases.

Matt Adams: You did a lot of your own stunts on *Doctor Who* didn't you? Did you enjoy them? Was that one of the things you loved about the role?
"I have always enjoyed doing daredevil stunts. From the wall of speed to all the flying and racing I did for fun. When I was working on *Doctor Who*, I had an agreement with my stuntman Terry Walsh that I would do things like jumping off a bike and rough riding, but he would do the really dangerous stuff like falling off things, so the whole cast would not be out of work if I was injured.

"Terry and the other stuntmen used to call me 'The Guvnor' – which I rather liked – and would work with me to help me do as much as possible. I loved doing them – except for ones where I had to be at a great height – as it looked great on screen and made the Doctor more heroic.

"Barry [Letts, the producer] was very open to me coming to him with ideas for vehicles and things ►

◄ we could use. If I went to the Boat Show and saw something new I thought would work I'd come back and tell him and he would say: 'Okay, let's do it.' It was bringing my love of vehicles and gadgets to the show, but it was also part of what we were doing to give it a 'James Bond in space' flavour. To allow for heroic action.

"I was at the Motor Show and met [designer] Peter Farris who made these incredible custom cars and asked him if he could do something that looked as if it could fly into space and go on the water and he drew this quick sketch and said: 'A bit like this?' I said: 'No, *exactly* that!' He drew the Whomobile in one go.

"It was incredibly fast because it was fibreglass. It easily did 90mph. The only problem was it caused all these crashes, all these people turning round to look at it, and I was constantly being stopped by the police, who were convinced I was mad enough to drive a hovercraft on the road. The first time I took it into rehearsals I got stopped every mile, but it was worth it.

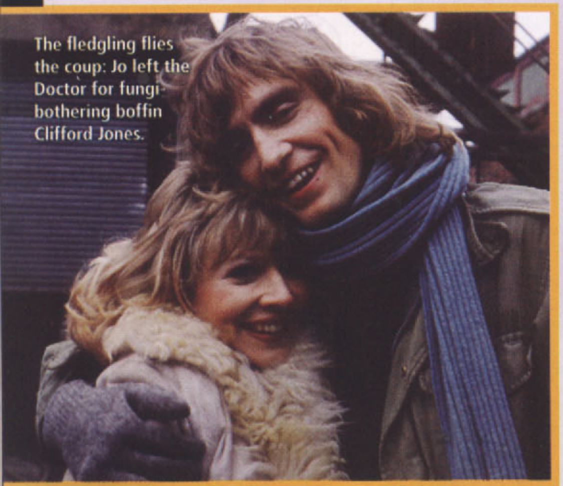
"During a break I showed it to Barry in the car park from the window. 'Good God! What the hell is that?' he said. 'That's the Whomobile!' I replied. He said: 'Can we use it?' I said: 'Barry, if you don't, I'll be devastated. It's cost me a bloody fortune, and if you don't I'll be suicidal, as I will have wasted £3,500!' It cost me almost as much as I was making that year for being in the show. Unfortunately I only got to use it in a couple of stories."

There was a lot more to Jon Pertwee than action and gadgets, he was delighted to be taken seriously and given the opportunity to talk about 'straight acting'. This led him on to reflect candidly on his emotions in the run-up to leaving *Doctor Who* in 1974.

David Southwell: Do you think that you have been overlooked for serious roles? The final scene you did, the regeneration in *Planet of the Spiders*, it is almost like a Shakespearean death scene. It is an incredible performance. There was another death scene...

"Yes. I know what you are going to say. *Virtual Murder [A short-lived BBC investigative drama series from 1992 starring Nicholas Clay. Jon appeared in the episode A Torch for Silverado – Ed]*. Everyone says it is one of the best things I have done, that you can see the moment the light goes out of my eyes. Well that was video trickery, but I was very pleased with that performance."

DS: It was exceptional. In both, you give this uncanny sense of the whole weight of the character's life lifting from them. It is incredibly moving. I cried when I saw you regenerate as a child, and it still makes me emotional. It is brilliantly done.



The fledgling flies the coup: Jo left the Doctor for fungi-bothering boffin Clifford Jones.

"Thank you. Well, of course that regeneration was emotional for me too. I knew as soon as I had made the decision to leave that it was going to be a struggle to come to terms with. I had to create some distance. It was going to be terribly hard to leave.

"We had been a little family. We were a very close company. That often happens when you work together for so long, but we had more than that, much more than usual bonhomie. We actually all became friends. Deep friends.

"I used to give Katy a lift to work. Every day for two years I'd pick her up on the corner, put her on the back of my bike. She would cling on for dear life – especially when I used to race some of the others to rehearsal. Katy was my best mate. She was very good at looking after me if I got too tired and my back was hurting. I'd look after her, bring her tea in the morning. I loved her to bits. She could drive me mad, but I loved her to bits. When she left, a part of my heart was broken."

MA: You can see that in *The Green Death*.

"That last year was very hard. After she went I did struggle. It was one of the reasons I had to go."

DS: It must have also been very hard after losing Roger Delgado.

"That was a massive part of it as well. The shock and hurt of Roger going like that. It should never have happened that way. I am still angry about it. He was such a special man. Truly remarkable. He used to claim he was a Cockney. Can you imagine it? Belgian mother and a Spanish father and he claimed he was a Cockney! Our little family was falling apart, and I lost the heart for a while."

DS: That seems like a very Time Lord thing, losing your friends.

"Yes... yes, I suppose so. You cannot live for 750 years and not fall in love. As you get older you have to go through losing so many friends and colleagues. It is happening to me now. It is terribly sad. The Doctor would have gone through several lifetimes of that, though of course we never showed him falling in love with a girl, but his hearts would be broken when you live that long. All your children leaving home.

"After Roger's death, Katy going, I felt devastated and down-hearted, and then I learnt that both Barry and Terrance [Dicks, script editor] were going to leave. Now, they really understood my Doctor, and there was no guarantee whoever came in to replace them would see it the same way.

"Another thing on my mind was the problems I was having with my back. I was in terrible pain and working on *Doctor Who* was making it worse.

"But I could have been persuaded to stay for another year. When Shaun Sutton [Head of BBC Drama] heard I wanted to leave, he called me and we had a meeting about it.

"I said I could be persuaded to stay a little longer if he could do something about the money I was getting – which was not much, I think it was something like £350 per episode. I was not looking for much, just a little push up, 20 per cent, nothing outrageous. As soon as I said that, Shaun stood up, shook my hand and said: 'Thanks for everything Jon, we will be terribly sorry to see you go!' So that was that!

Pertwee with his final companion – the wonderful Elisabeth Sladen.

Top right: Pertwee with April Walker, who was originally intended to play Sarah.

> **"I helped pick the new girl. I knew what I was doing, but for some reason wasn't involved in the first interviews."**

"It was a bit of a shock, but I should have realised it would be like that, it is the thankless way the BBC operates. The final decision had been made for me, but in my heart I had already known it was time to go."

In hindsight we should have been more sympathetic to Jon's severe back problems, but it was only later that we realised quite what discomfort our protracted time with him might have been causing, after he told the story of how he was first injured.

"It was a war wound to begin with. I was G-Block in Pompey Barracks [in Portsmouth] fire-watching and down came this hail of incendiary bombs. One landed on the barracks and I tried to extinguish it by grabbing a couple of sandbags and throwing them over the bomb – which only made the flames and the bomb go through the roof causing an inferno!

"I shouted for everyone to get out. I checked everyone was off the roof and started down the escape ladder. At that precise minute a landmine on a parachute was dropped by the Germans which hit the end of the building and blew it up, killing

dozens of RPOs [Recruit Petty Officers] and taking the end of G-Block at the same time.

"I don't know how, but the blast sucked me off the ladder, through the hole it had made in the building, girders coming down around me as it collapsed, and somehow managed to leave me on top of all the rubble. I was in a terrible state. Covered in blood. Skin black. Unconscious.

"When the rescue team came round and found me they thought I was dead, so I was carted back to the mortuary in the officers' mess – the first time I'd ever been in the officers' mess – and put on the slab in the larder. I woke up, deaf, and couldn't see properly for the blood and dirt in my eyes. There was this arm hanging down in front on my face, so I pulled on it to get the bloke's attention and find out what had happened and wallop, this dead body came toppling down. I got up shrieking and found everyone else around me was dead as well.

"I was crying blue murder at this point and an attendant rushed in. I shouted: '*Everyone's dead!!*' He said: 'Blimey, I thought *you* were f**king dead too!' Not surprisingly after that I passed out again. Anyway, that is how I first injured my back.

"Although I did not know it at the time, I had sustained damage to the discs between the fifth and sixth lumbars of my back. This caused a weakness and other things added to it. What also made my back worse was Bernard Bresslaw. Remember him from the *Carry On* films? Absolute giant of a man."

Simon Bishop: He was an Ice Warrior.

"Was he? Not in mine, so let's not worry about that, shall we? Now, I did this film with him called *The Ugly Duckling* [1959] up at Bray Studios [in Windsor]. I had to do this scene where I was crossing a plank between two houses with Bernard crawling behind me on the beam. Well, he was heavy as well as tall. He caused me to fall off and he came toppling down as well. He was okay because he had used me as a cushion, but I had 15 stone of Bernard Bresslaw land on top of me. I had to be rushed to hospital for X-rays.

"I was in agony because his falling on me had set off the old damage done during the war. I did a film where I played a vampire which involved flying on wires which caused problems [*The House That Dripped Blood*, 1970].

"All of the stunts I did on *Doctor Who* took a toll and by that last year I was in constant pain. My back had got so bad that even with the corset I wore I was in agony. I remember during the Dalek story I did with Lis [*Death to the Daleks*, 1974], thinking I cannot go on like this. In fact, I do not remember much else about that story except that I was in huge pain."

Although many of the changes Jon experienced in his last year on the show were sad ones, he welcomed the arrival of Elisabeth Sladen as new companion Sarah Jane Smith.

"Lis was wonderful. I helped pick her as the new girl. I had helped to pick Katy for Jo, so I knew what I was doing, but for some reason I was not involved in the first interviews for the candidates for Sarah, so the first Sarah did not work out."

We questioned Jon about the first actress cast as Sarah, but we were both ignorant of the mystery surrounding the actress originally employed for the role, and did not think to ask her name. She was only revealed as April Walker on the DVD release of *Invasion of the Dinosaurs* in 2011, whereas we had probably been in a position to reveal her identity years earlier – had we only pushed the point!

"They picked the wrong actress first time. She was too old, too much of a Bond girl figure, so after that I said to Barry: 'Look, I need to be involved. It is one of the most important things in the show – if the chemistry between the Doctor and his companion does not work, there is a real problem.'

"So when Barry was auditioning Lis I was introduced to her, and as he carried on the interview I was standing behind her making the thumbs up. As soon as I met her, I knew she would be perfect. She radiated both strength of character and an element of helplessness – that is the perfect combination for a companion. They have to be interesting, but they also need to have a bit of vulnerability as part of their role is to be the person the Doctor has to save.

"Lis was excellent. Jo was as devoted to the Doctor as Katy was to me. It gave real magic to Jo's relationship with the Doctor, but Lis was an accomplished actress. She brought different levels to the relationship."

DS: If you had stayed for another year, do you think we would have got to see more of those levels in the relationship?

"Absolutely. For one thing, Lis as Sarah was more independent. Now the Doctor is very protective, with Katy as Jo, it was like protecting a child, with Lis' character it was more like trying to protect a teenager. It is a lot harder to tell a teenager what to do, they have that need for independence, rebellion, thinking they know best. I would have gone into ►

THE DOCTOR AS A FATHER FIGURE

Perhaps one of the most emotional parts of the afternoon was a brief conversation between David and Jon about the Doctor's role as a father figure, during which they both drew on their personal experiences with their parents.

DS: *Doctor Who* was a huge part of my childhood. It was not just something I loved, I learnt a lot from it. I got a lot of comfort from it. My father left one Saturday morning and I remember watching you in *Doctor Who* later that night, and it being not scary, but somehow deeply reassuring. You really were a father figure to me at that point.

"Do you know, I got a lot of letters from boys like you. Girls too. Children who had lost their fathers and who saw me as the Doctor as a replacement father figure. I still keep in touch with some of them. I understood all those children who sent me letters, you see my mother abandoned me. You never get over that, so I understood them. Tell me, did you see your father again?"

DS: Only once. He died a few months ago. I only saw him once.

"I saw my mother a few times, but there was no bond. She would never acknowledge me as her son with her friends. When she died I did not feel it as the loss of the mother. Were you the same with your father?"

DS: Yes, exactly the same. He had made himself a stranger to me. I was grieving for the loss of the opportunity of having a father, not my father himself, if that makes sense?

"Absolutely."

DS: You have already lost them before, when they walked out.

"Yes. You had already grieved for that loss when you were a child, but let's not get all American about this..."

Four Doctors unite in 1993 for *The Airzone Solution*.

that side more. Part of it with Jo was Katy being as blind as a bat! When we were filming she couldn't see where we were going, so she used to hang onto me. Otherwise she was always tripping up and ending up with her knickers down around her knees. With me having to guide her round, it made the Doctor even more of a mother hen in nature. Things were very different with Lis as Sarah."

MA: Despite those differences, there was definite chemistry.

"Yes, absolutely. I think it comes across very well on screen. Lis slipped into things quickly, though it must have been hard for her."

MA: Because you were struggling that year?

"I suppose that may have been a part of it, though it is always hard work coming in to replace a regular and such a well-loved character as Jo. We were renowned as being welcoming and I worked very hard to ease Lis into it, but I was finding things difficult. It is very hard to work to your best when you are in so much pain. It tends to make you something of a grump."

DS: And you were broken-hearted?

"Yes, that made my last year more difficult as well. Also, when I knew I was not coming back, I began to pull away a little. All of that must have made it more difficult for Lis coming in, but you would never know. That is one of the marks of a great actress – and Lis is a great actress."

DS: So coming back to the regeneration, there is huge emotion there for you personally, not just in that amazing acting.

"Absolutely. I am one of life's great wrigglers. I don't like doing things for too long, but I was leaving a family, something I loved. Peter [Davison] told me that when he did his regeneration with Tom [Baker], Tom hardly said a word to him. I was the same with Tom. He was excited and impatient to start, probably nervous as well, but I was in huge pain having to lie so bloody still for hours and quite emotional. You just want it to be over. I did not do a regeneration scene with Pat [Troughton], but I imagine it would have been the same if I had. It is one of those occasions in life where advice from the old boy is not appropriate.

"Barry, being the man he is, tried to make it easier for me. When we did my last story, Barry was giving me all my Christmas presents at once. There was Bessie, the Whomobile, a speedboat, hovercraft and an autogyro – I had always wanted to fly one of those. They were all out to show my Doctor off, a great last hurrah and to distract me a little."

Jon had a strong view on bringing a serious side to fantastical roles like the Doctor and, later, animated scarecrow Worzel Gummidge, a character he would go on to play between 1979 and 1989.

"You can do anything in *Worzel* or *Doctor Who*, as long as you give the viewers a believable reason for it. As with *Doctor Who*, to maintain the magic you must be able to believe it. You have to take it seriously as an actor, you have to play it straight. You have to take it seriously to maintain the magic.

"When we stepped into the TARDIS [prop], it was full of rubbish – cigarette butts. You have to put that out of your head to be able to make the audience believe that you are opening a door in something magical.

"I never made the mistake of thinking I was the Doctor. None of that method crap, none of that madness like some. However, I did believe in the Doctor, the character. Some of the Doctors since have been far too jokey. You have to be believable. I am a great believer in trying to make things as truthful and as real as possible. I took exactly the same approach with *Worzel Gummidge*."

Although there were rumours of a *Doctor Who* revival at this time, the Paul McGann TV Movie was still more than a year from broadcast – and the lack of an online fan community meant information about the show was generally restricted to DWM, fanzines and the very occasional and inaccurate mention in the national press. That naturally prompted us to ask Jon for his thoughts on the show's resurrection.

DS: How do you think the BBC should bring back *Doctor Who*? One thing some fans have talked about is doing it as films, like *Inspector Morse*, to be shown on television.

"The Beeb were going to do it as films, but they arsed it up. I do not think the BBC should bring it back until they can do it right. They need to do it seriously and they need to put proper money into it. The BBC were going to do a *Doctor Who* Special on video. Sell it to the fans on video first and then put it on the box – *The Dark Dimension*.

"They had a very good man directing it – Graeme Harper – and we were all invited to do it. There were still things to be arranged, but all the Doctors were planned to be in it. Four of us had done things like the *Airzone* video together [BBV's *The Airzone Solution*, 1993], but not all five. They were even bringing back Nick [Courtney] as the Brigadier.

"Nick was actually going to be in it more than me! I was not happy about how little they were going to use my Doctor, but I was still ready to say yes, because *Doctor Who* is important to me, and this was going to be a serious thing, not played for laughs. They were shooting it on film and had already started on it when the BBC pulled the plug. I was furious. Some of us had even signed contracts. Instead of a lovely film shot at Shepperton they ended up with a charity pantomime [*the Children in Need mini-story Dimensions in Time – Ed*]. The BBC are just not prepared to put the money in. Until they do or someone else does, it just will not work."

MA: The photographs of it looked amazing. It was going to have Cybermen wasn't it?

"It was going to have Cybermen and Daleks. Ice Warriors. Fans would have loved it. All of the Doctors and all of the best monsters.

"The most important thing, though, was they were doing it as a *drama*. It was not going to be jokey, which had ruined it with some of the other Doctors. The script even calmed down Tom, because his Doctor towards the end was all gurning and asides. I would not have wanted any part of that.

"At first I think they only gave me and Colin [Baker] three minutes, and this was in an hour and 40 minutes film, so we were not having that. But if they had sorted it out, it was an okay script. It did not give me or Colin enough to do, but it was a good piece overall in my memory. A bit more grit, but still *Doctor Who* – though as it was being done for video first, they would not have shown it in the teatime slot. As it was drama, we were going to have top notch actors in it."

MA: Was it true that David Bowie was going to do it?

"I don't know about that. I think they had Brian Blessed as the chief baddie. Maybe it was going to be David Bowie.

"It was a very unhappy process. They really buggered it up to begin with, because they assumed we would all do it and were telling people we would even before they had the courtesy to send us the scripts. It annoyed Colin, Peter and I hugely. They had not written us enough to do, which is probably

Jon with his Worzel Gummidge co-stars: (left to right) Geoffrey Bayldon, Jeremy Austin and Charlotte Coleman.

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why they did not send us the scripts first: I was still prepared to do it though and they were going ahead. After the high-ups pulled the plug on it, they came back and tried to do it a second time, but I had enough of them buggering me around by then.

"The BBC often do not know the value of what they have got. Not just with *Doctor Who*, across a whole range of shows, but you can see it there. *Doctor Who* has loyal fans, not just in Britain, but in America, across the world. They keep on trying to turn it into a joke, do it on the cheap, when what they have is a fantastic family drama series, a wonderful folklore hero.

"*Doctor Who* is a Bugatti and every time they take it out of the garage they try to run it red diesel. They should have had a wonderful 30th Anniversary Special for all the fans, but they ruined it. The BBC should not do *Doctor Who* until they get someone in who understands it - like Barry Letts - to run it and are prepared to invest the proper resources into it."

Dimensions in Time: not how Pertwee wanted to celebrate the series' 30th anniversary.

DS: Can you imagine Brian Blessed and Tom Baker together? Not exactly small performances.

"No. Quite. I think Brian has wanted to play the Doctor for years."

DS: Do you think he would have made a good Doctor?

"The Doctor is one of the best parts a character actor can get on British television. I was lucky Ron Moody turned it down. Ron actually turned it down twice. Most actors would kill to be asked - and he said no twice! He could have done it instead of Pat and instead of me.

"It can be a very intimidating part, though. Especially if you - like me at the start - do not know how you are going to play it. You know you have to be different to what has gone before, but you have to do more than just be different. You have to bring yourself to it, have to bring new things to the role.

"It is a great part, but to make it work you and the producers have to know what to do with it. It is intimidating taking over. I think that is partly why Barry struggled to replace me. I had done it for four years. The show had turned around during that time. We had really established it again as one of the top flight shows. When I was done, the Doctor was a folk hero, a proper British folk hero. Whoever was going to come in had to follow that success and make it their show, their Doctor. It would be a huge job and a lot of actors said no before Tom."

MA: Do you know who?

"I know Barry asked Fulton Mackay, who said no. He approached Richard Hearne and Michael Bentine, but there were problems with both of those. There were others... and then he found Tom."

With a background in radio Jon was obviously a great fan of producing *Doctor Who* in an audio format. A lot of his views on a radio version of the show seem prescient given the success Big Finish would go on to have, and it is hard not to imagine how much he would have enjoyed playing his Doctor in the audio adventures that would be produced in the years ahead.

At the time we met him Jon had already worked with Barry Letts on the BBC Radio 5 serial *Paradise of Death*, and we quizzed him on rumours of a sequel.

"We have done it. It is called *The Ghosts of N-Space*. The first one was such a big hit that the Beeb wanted a follow-up. Barry was already writing a *Doctor Who* book, and the BBC said, well, that book sounds interesting, why not do that as the follow-up? We recorded it last year, quite soon after the first, but the BBC still have not put it out. When we did *Paradise*, that was BBC Radio doing an anniversary thing. At the BBC the left hand often does not know what the right is doing, so whilst part of the Beeb is buggering up doing *Doctor Who* as a film, another part is bringing it back on radio. Madness.

"I was furious! Instead of a lovely film shot at Shepperton they ended up with a charity pantomine."

"When we did the first one, I had already been talking to Dirk Maggs. An amazing radio producer. He did *Superman* and *Batman* on the radio, which were like audio films. Wonderful stuff. In comics you can do anything you want - show any action, show a planet exploding - and the only budget you need is the artist to draw it, and Dirk had realised you could do this on the radio.

"You did not need to spend millions of effects and sets to do a huge action *Superman* movie, you just needed to do it on the radio. I did *Superman* with him and loved working with him. When it became clear they were not going to bring back *Doctor Who* on screen, he and I began talking about bringing it back on radio.

"*Doctor Who* is perfect for radio, perfect to do as an audio movie. You can create any planet, any alien without having to worry about the budget - so perfect for the cheapskate BBC! We were talking about bringing it back as a regular thing on the radio. Now, this was not the first time for that. Someone told me that they had wanted Peter Cushing to do *Doctor Who* on the radio for South Africa, but that was back in the 60s. They had a crack at it before with Colin [1985's *Slipback*], but it had not worked, the fans did not like it. It was far too jokey and they had not made use of all the things you can do on radio.

"Dirk Maggs is one of the finest producers we have in this country, and together we thought we could carry the show on in a way the fans would love, really using the potential of radio to do it as an audio movie.

"But as always, the BBC showed it does not know what it has with *Doctor Who*, and they took their time deciding to do it, by which time Dirk was working on something else - the Marx Brothers radio show, have you heard that? Brilliant. Anyway, they only seem to remember *Doctor Who* when there is an anniversary coming up, and then with the 30th anniversary the heads of radio suddenly remembered this great idea we had given them, and decided to do it after sitting on it for a few years.

"Dirk could not do it, but he delegated it to a good young producer and I said to him: 'Look, to do this right, you need a really good story written by someone who understands the show. Talk to Barry Letts, he understands the construction of the show, he was the producer and wrote some of the best stories under a pseudonym. Talk to Barry.'

"Of course, Barry said yes, and came up with a great story bringing back my Doctor with the Brig and Sarah. It was fantastic working with Nick and Lis again, and, of course, not only did Barry write it like the old days, but his son Dominic was in it, so it was like getting the family back together and meeting new members. Barry wrote a solid story, very much like the ones he did back on television."

Of course, *The Paradise of Death* brought Jon back not only to the Doctor, but also to radio.

"I have been working in radio for decades and I absolutely adore it. It is an amazing medium. It is perfect for science-fiction. My good friend David Jacobs showed that back in the 50s, with *Journey into Space*. Now, David is like me, he can do voices. He did dozens on that show, just like I used to on *The Navy Lark*.

"*The Navy Lark* shows the strength of radio. You don't need an actual frigate or any other ship, you ►

> **"I always said I would like to be involved in any future *Doctor Who* projects. In a way, I never really left."**

◄ just need the sound effects and the audience can imagine it. You can run it aground, have it fire its guns. You can crash a hovercraft into the harbour wall - do anything. That is what makes radio so perfect for science-fiction.

"When you have the bods at the BBC Radiophonic Workshop doing their thing, you can have any sound you need to take the audience anywhere in time and space. Perfect for *Doctor Who*. Radio is also perfect as, if you are lucky enough to have kept your voice, you can be any age. Barry's stories are set during the same period as my Doctor was on Earth on television. The Doctor on the radio is exactly as he was then and so am I. On radio, I have not aged a day. I do not need Terry Walsh to do my fight scenes or falls. It is a lot less painful to act on radio when the TARDIS is throwing you about like a rag doll.

"When I was doing the first one, Maurice Denham was in the cast, and at one point during recording at Broadcasting House he turned and said to me: 'Do you know dear boy, we did our first radio together right here 51 years ago today. 51 years to the very day.' I said: 'You are going ga-ga Maurice, you are losing you marbles. I am not that old.' He then pulled out a clipping of the *Radio Times* and said: 'You bloody well are!'

"He was right. The clipping was from when we recorded a show there together 51 years back to the day. That is one of the beauties of radio. You do not need to be a Time Lord to turn back time when you are on the radio.

"We had a good cast for *Paradise*. Alongside Nick, Lis, Dominic and Maurice, was the great Peter Miles as one of the villains. He was in two of my stories, both times as a bounder [*Doctor Who and the Silurians*, 1970, and *Invasion of the Dinosaurs*, 1974]. He is another one like Roger. Wonderful as the baddie. A wonderful voice for villainy, but Peter would never say boo to a goose. Roger, Peter - both lovely, gentle men capable of being absolutely terrifying. Would not hit a fly, but able to be cold-hearted bastards.

"They got great figures when it went out on radio, and they made money on it as well, as they sold a lot of copies on cassette. It did so well, they wanted another one straight away, so we have recorded it, and now we are just waiting for the BBC to schedule it. It should be on soon."

It didn't take much prompting for Jon to reveal more about the follow-up.

"It is called *Ghosts of N-Space*. We recorded it quite a bit back and I have not listened to it, so I cannot tell you much about the story. It's a bit complicated and involved. It has time-travel and the Mafia in Italy, with mad sorcerers and ghosts and all sorts of things. It is a typical Barry Letts script though, a proper *Doctor Who* story. All the magic turns out to be science. The cast was very strong. We had Stephen Thorne, who has this magnificent voice and has had a long career in radio. I think he was in four of my stories. He was Omega in *The Three Doctors* [1972/73]. Remember him? Big metal helmet and you pulled it off and there was no face.

"Stephen was the actor we always used when you needed to sell the monster with the voice. Need the voice of the Devil? Get Stephen in. Also, he is quite tall, which when we were doing it on television is often what you needed as well. Especially with my Doctor, as I am over six foot. To be a monster in *Doctor Who*, you need to be either a very tall actor, or a very small one, unless you are doing it on radio.

"Stephen played an Ogron, another one of my favourite monsters. It was size and make-up that made them work, not costume. They were big enough to even give me a scare. You could tell they were going to work well, because when we were filming with them early one morning at the South Bank, they woke up a couple of down-and-outs who were sleeping off the methylated spirits. Almost gave them heart attacks, waking up and seeing these monsters, the Ogrons coming toward them. We probably had them swearing off the meths forever after that scare!

"Now, if you can do that whilst filming, you know the monster is going to work on the screen. No-one is going to be looking at it to see where the rubber gloves end. Another benefit of doing *Doctor Who* on the radio. No-one is looking at where the rubber gloves end or at the zipper on the fur suit."

Reunited for radio! The Doctor, Sarah and the Brigadier returned for two radio adventures in the 90s.

Jon was also optimistic about the possibility of continuing the audio series, something which sadly did not happen.

MA: Will you be doing a third one?

"I hope so. I could do with the cheque. If the second one sells as many tapes as the first and gets the same audience, the BBC would be idiots to not do another one. It was in the Top Ten it sold so many.

"Then again, the BBC have a long and distinguished history of being idiots – especially when it comes to *Doctor Who*. The fans were delighted to have the Doctor back, even if it was on radio and it was lovely to be called the 'current Doctor'. They should have had the second one out straight away and the next one already done. We could easily do three a year.

"Hopefully Lis and Nick will do another. I am sure Barry would be happy to write the script. Barry is like me, he has so much success outside of *Doctor Who* that he has no fear about going back and doing more of it. I have always said I would like to be involved in any future *Doctor Who* projects that come up. In a way, I have never really left the show.

"I kept on telling John Nathan-Turner after *The Five Doctors* that I really would not mind coming back to do the occasional Special. I even said to him we have had a *Three Doctors* and a *Five Doctors*, why not a *Two Doctors*? I would be happy to do that. Straight away it gets around the problem we had in *The Five Doctors* where there are so many of us it is nigh impossible to write each of us enough something decent. Terrance Dicks did a good job trying to fit us all in, but it was an impossible task when you have to give us all something to do and deal with so many other characters as well.

"After telling him how I would be happy to do it, when Nathan-Turner eventually does do *The Two Doctors* [1985] he gives it to Pat! I was furious! That was me and Nathan-Turner finished for a while.

Even with him and the BBC buggering me around, I have always said I would like to be involved in any future projects – even that bloody film they keep talking about and never making. Half the time I only hear about things when you people in the press ring me up about them. 'Congratulations on being back in *Doctor Who*!' – and I say, 'Thank you very much, but I know nothing about it!' It is all ruddy rumour.

"The thing is with *Doctor Who* the fans love it so much that they invent things they want to be true. They talk about all these things they want to see, want to happen with the show until someone in the press starts writing about them as if they are real. It's all tosh and bollocks, but the fans believe it all, because they want it to be true, or because they want to have something to be angry about. Never believe what they put in fanzines or certain newspapers."

There were several times in the interview where Jon's back pain, the length of time we were taking up, and our inexpert questioning all led to a degree of grumpiness that gave him a somewhat stern persona. Although we were lucky enough to get to see a more reflective side of Jon, if he felt we were straying too much off the path that he wanted to direct the interview down, we would get a flash of fierceness to put us back on track.

MA: You had some amazing actors appearing as guests on your stories. Do you have any particular memories of working with them?
"Uh-hum. I have memories of most of the actors I have worked with, good and bad. I don't really understand your question."

MA: Who was your favourite guest actor on *Doctor Who*?
"I couldn't possibly pick a favourite."

MA: Does anyone come to mind?
"Sorry, in what way? Do you have any proper questions?"

DS: Your time in *Doctor Who* has become renowned in the history of the show for being the most welcoming to the guest stars. Was that something you and the other actors were consciously trying to do?
"Absolutely. Every actor has had a bad experience of feeling like the odd one out if he goes into a show or play with an established cast. We made sure that did not happen on *Doctor Who*. A happy team works better and we all of us as team members tried to make sure anyone coming into the show for a story felt like part of that team right from the start."

DS: As Matt says, you had some incredible actors on the show during your time. A lot of people who have gone on to become very familiar faces.
"Uh-hum. We had some wonderful guests stars during my time. I was very fond of Geoffrey Palmer [who appeared in *Doctor Who and the Silurians*, 1970, and *The Mutants*, 1972]. A brilliant actor and very funny. Behind that wonderful lugubrious exterior he always does in his performances is a deeply funny man. He did a couple and after us he did *Reggie Perrin* and *Butterflies*, and recently the brilliant *As Time Goes By* with Judi Dench, which I am rather fond of. I think he has been ►

ACTION BY PERTWEE!

Many of the stories which Jon told us seemed so fantastic they stretched credulity, especially given his habit of sometimes adjusting elements of his anecdotes depending on his audience.

However, there was one tale in particular which is not only true, but highlights how Jon's real life passion for adventure found its way into *Doctor Who* at more than one level.

DS: Is it true that the Doctor's ring you wore was one you found on a Roman wreck when diving?
"You have done your research haven't you? Yes, that's right. We had a holiday home in Ibiza, and we would spend our summers there. Well, one day I was out diving off Conjera Point when I saw a baby octopus going into a hole and I thought, 'Hold on, that does not look like a natural formation,' and I pulled it up and it was a Roman amphora – you know the jugs? Well, I pulled it up, and as I cleared away the sand and seaweed, I could see there were dozens more. I had discovered a Roman wreck! I helped out on the excavation and we found some incredible things. It actually turned out to be one of most important Roman wrecks found.

"From the coins and an inscription on the anchor we could tell it was from around 55AD. There was a bronze bowl we recovered that had come from China showing early trade between Rome and China that is very important historically. Some of the amphorae were still sealed, and they even opened one to see if the wine inside was still drinkable. I was rewarded by being able to keep several things I found from the wreck. Pots, lamps, rings and several coins. I still have some of them. In one of the jars I found there was a ring made from a Greek coin showing Athena, the goddess of wisdom. The poor bloody sailor who lost this when he drowned must have had the coin made into a ring. I had a jeweller I knew clean it up and remount it, and I wore it in the show."

MA: It sounds like a *Doctor Who* adventure, finding Roman wrecks on the bottom of the ocean.
"Yes, quite."

DS: I think it is a lovely touch, the Doctor being this time-traveller, and you wearing this 2,000 year-old Roman ring.
"I wasn't the only one. Katy – Jo in the show – wore a lot of rings and one of the ones she wore was Roman. I know because I gave it to her."

DS: That does sound very much like a thing the Doctor would do, give his companion a Roman ring he found whilst diving on the ocean floor.
"Yes, I suppose it does, put like that. I gave that ring to Katy and some others to make her hands heavier. She had a terrible habit of biting her nails."

The "lugubrious" Geoffrey Palmer and "absolutely terrifying" Peter Miles joined the regular cast for *Doctor Who and the Silurians*.

a bit unrecognised as one of this country's great comic actors.

"You are right, we often had unknowns like Tim Pigott-Smith [*The Claws of Axos*, 1971] and David Troughton [*The Curse of Peladon*, 1972] – Pat's son – who went on to be great names in drama after starting with us. A lot of my old friends from way back in the profession, from before the war, had parts in my stories as well. Chaps like Tommy Duggan [who was in *The Mind of Evil*, 1971]. It was always good to see them and know that they were working."

DS: It seems as if you met or had a lot of friends working in the show across your five years.

"Yes, though it was not planned that way, more of a happy accident. I was good friends with Walter Randall, who was in *Inferno* [1970]. Now *Inferno* was written by Don Houghton, and his wife Pixi – Pik-Sen Lim – was in *The Mind of Evil*. Pixi taught me some Hokkien for the Doctor to use in *The Mind of Evil*. We were great friends with Don and Pixi. I met a lot people on *Doctor Who* who became friends during the show, people like Sonny Caldinez, who I knew from wrestling, and was an Ice Warrior in one of my stories. It was wonderful to have my old pal Tenniel Evans from *The Navy Lark*, who was partly responsible for me becoming the Doctor, in *Carnival of Monsters* [1973]."

"Really, my dear chap, this just isn't good enough." Pertwee remembers *Colony in Space* for all the wrong reasons.

"The Doctor has become an English folk hero. People know him as much as they do Dick Turpin or Robin Hood."

DS: You have told us about some of the people you have loved working with in your career, do any spring to mind you'd rather have *not* worked with?

"Yes! Loads of the buggers!"

Although he was sure to emphasise his gift of memory, Jon's personal recollections of individual stories did appear to have faded over time.

"You fans always remember them much better than I do. I often only remember them for the wrong reasons. What was the one we filmed in Cornwall?"

MA: *Colony in Space* [1971, filmed at the Old Baal China Clay Quarry in Carclaze, Cornwall]?

"See? You remember better than I. I remember that story as it bloody ruined my Lancia and for having one of the least frightening monsters ever, a bloody robot that didn't work properly.

"The first one I did with the Daleks [*Day of the Daleks*, 1972] – and I know it offends fans terribly, but I never liked the Daleks – I remember more for Anna Barry, was who fabulous in it and radiated this great alluring charisma. I do have my favourite stories, *The Dæmons* [1971], *Frontier in Space* [1973], but there are one or two I struggle to remember much about, despite my great powers of recall."

Having played the Doctor for five years on television, in two radio serials and for a run on stage in *The Ultimate Adventure* [1989], Jon was well-placed to offer his personal interpretation of the character.

"The Doctor is the hero. He is the man who will win out. The children watching have to feel safe knowing he will protect them and the older audience always have to believe in him as the hero able to save the day. That was why the cloak was my thing to wrap around the chicks to protect them. The mother hen. Every Doctor is different, but he is always the folk hero who saves the day. He is there to protect and put things right."

Pertwee has happier memories of *Day of the Daleks*).

DS: You talk about the Doctor as a folk hero, do you think the public sees him that way? You cannot help but notice that even with the show off the air, it's still part of the cultural landscape.

"Absolutely. The Doctor has become an English folk hero. People know him as much as they do Dick Turpin or Robin Hood. You even get estate agents using the word TARDIS to tell lies about the homes they are selling! Everyone knows what a police box looks like, even though there has not been one on the streets for years, because of *Doctor Who*."

DS: You have always seemed happy to be involved with *Doctor Who* fans and conventions.

"I did the first ever *Doctor Who* conference – which was in a church hall in Battersea – and I have been doing them ever since. Great fun. Not just meeting the fans, but catching up with old friends. The conventions are really when I became great mates with Patrick [Troughton].

"I knew him from the Navy, of course. He was a one-off. A total loon. People have said I am eccentric, but in comparison to Patrick, no-one deserves that title. He was in MGBs [Motor Gun Boats used by Coastal Forces] during the war and was highly decorated, but the thing everyone in the Navy knew about him was that he went into battle wearing a tea cosy. He was a terribly brave man, but the thing everyone knew was that he wore a tea cosy. Pat was a kook."

MA: A tea cosy?

"Yes. Can you believe it? A bloody tea cosy. He said the tin helmet was uncomfortable and would not do much to save his life in the end, so he might as well wear the tea cosy and at least keep his head a little warmer. Absolutely lunatic."

DS: We were talking about conventions...

"I still am. It was thanks to me that Pat started doing the convention circuit. I had done them from the very first one, but he lacked confidence in terms of appearing before 3,000 people at a convention. Also, like my wife, he had always been suspicious of fans and their intensity.

"Of course, with science-fiction you get these huge followings. Nothing else gets a fandom so devoted that you can do these huge conventions. Well, I introduced Pat to the positive side of conventions – the fans are so generous and we get treated like royalty with American ones. He did one thanks to me, and after that there was no stopping him. We worked out this whole bit of business for the ones we did together, taking forward the relationship we had in *The Three* and *Five Doctors*, the whole verbal jousting. The fans loved it. We did the same thing with [TV chat show presenter] Terry Wogan once, and completely caught him out."

MA: Some of the other Doctors have complained about typecasting, was that a problem for you? It seems you have been happy to keep on being the Doctor?
"I came straight out of *Doctor Who* into a top West End show, but I did have this period where I thought I am doomed to be Doctor Who forever, because whilst I was doing a lot of other work, it was what people remembered me as.

"In terms of television, straight after *Doctor Who* I had gone into a major show for Thames. As it was hosting a game show I thought it would be the perfect way to break down the view of me as Doctor Who. Looking back, the clue that this possibly was not the best idea was in the title – *Whodunnit*! [*Jon appeared on the mystery panel show from 1973-1978 – Ed*]

"I thought it would be a hell of a job to top *Doctor Who*, but I managed to do it with *Worzel*. Once I had a show as big, and *Worzel* was actually bigger, it was getting twelve-and-a-half million viewers – much more than *Doctor Who* got – it was much easier to go back to the role later. Once *Worzel* was such a huge success, there was no fear of people just remembering me as Doctor Who.

"In a way, I've never really left the show. I am always open to be part of any *Who* project, and going back for more. I love doing the conventions, especially in America and *Doctor Who* is a great pension for me. There are some idiots who seem to have problems with my time as the Doctor, in this business we call them casting directors."

Jon Pertwee enjoying his post-*Doctor Who* career, hosting ITV's *Whodunnit!* Pictured here, from left to right, with Kate O'Mara, Joanna Lumley, Liza Goddard and Linda Cunningham.

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DS: When you talked earlier, it seems as if your childhood was quite magical. I mean is it true you played with Christopher Robin and Winnie the Pooh?
"I remember going to see AA Milne – who was a great friend of my father – and his son, Christopher Robin Milne. We had tea and I was introduced to all his friends – Pooh, Owl, Kanga, Roo and Piglet. There are not many who have got to say hello to and shake hands with the actual teddy bear that was Pooh, but I had another special honour, I got to see and ride on Eeyore who was a live donkey. Things like that are quite special, quite magical."

DS: Do you know about the true fate of Piglet?
"No."

DS: It is one of the saddest stories I have heard. Christopher Robin took all his toys to the 100 Acre Wood for an expedition or a tea party and when he got home, he found he had left Piglet behind. He went back the next day, but could not work out where he had left him. So to this day, Piglet is somewhere alone in the woods, covered by brambles and leaves mouldering away.
JP: [Sobbing]
DS: Are you okay?
"Yes, yes. I'm sorry. It is just such a sad story. It hit me. Sorry. [Sobbing] A few weeks ago I lost my own stuffed toy that I had forever. I used to take him everywhere with me. I was in New York, and I left him on the bedside table in the hotel room. I realised in the car to the airport. I rang the hotel, but they could not find him. The maid must have thrown him away when cleaning the room. I know it is silly to be so upset, but I'm not over it. It really meant something very special to me. I'm still broken-hearted. You can never replace things like that."

Like his name-dropping Doctor, Jon Pertwee had brushed shoulders with assorted figures from twentieth-century history, including Winston Churchill, Noël Coward and Sir Laurence Olivier, as well as Abyssinian emperor-in-exile Haile Selassie…

"I did not know it was him at the time. I was in rep at Brighton I had a special spot on the West Pier just outside the stage door. A lovely little private spot.

"One day, this man was sitting in a deckchair in my spot, so I said to him: 'Lovely day isn't it? You trying to build up a tan?' I did not think about his colour and so made this utterly unintended gaffe, but to my great relief he said: 'I think that would be like taking coals to Newcastle.'

"We struck up a conversation and after that we would meet each day on the pier, deckchairs next to each other in my spot talking about this and that. Each time I went back into work I'd say: 'Will I see you tomorrow?' He would say: 'Oh yes. I'll be here. I've nowhere else to go.' He was quite sad, full of longing when he would say that. You could see he had a broken-heart. ►

JON PERTWEE

"Now, I did not know his name, but I knew he was someone of status, as he had this black servant in a bowler hat who would bring us cups of tea with a flick of the wrist. One day, he wasn't there, and I missed him greatly. I had loved our little chats about life. A few weeks later, I saw this picture of him in the paper decked out in full military uniform, rows of medals and in the caption it said 'Emperor of Abyssinia Haile Selassie with King George VI'.

"The poor man was in exile at the time. He eventually got his country back, but he died in a terrible coup. I remember seeing him on television a few times much later on, and he was always in the papers. Looking back the West Pier in Brighton played a very important role in my life. It was where I first met Kippy [*Jon's first love, who he talked about last issue – Ed*]."

Jon was swift to dismiss any suggestion of drawing on Selassie's situation in playing a Time Lord in exile.

"I am not one of these actors into method. I am an instinctual actor, and I don't believe in all this crap about becoming a character. You play a character, that is the job. What you do if you are like me is collect voices, use elements from the characters you have met in your life, things you have learned from people. I often thought about the sadness of my friend's exile, all that regret and longing he had. It gave me an understanding of exile, yes, some of that I may have used in the Doctor's frustration and regret at exile on Earth, but they were very different situations."

MA: You really have met everyone from history haven't you? You are just like the Doctor, meeting Churchill and emperors and spies. He is always telling stories about all the characters from history he's met.

"Are you saying I'm some 750 year-old Methuselah?"

MA: No, no. It's just that you've had this incredible life.

DS: They should make a film of your life.

"You think so? Now there is a thought. I pity the poor actor playing me!"

MA: Maybe your son could do it?

The Doctor ponders on his exile to Earth.

Right: Real-life exile, Emperor Haile Selassie who Pertwee met in Brighton.

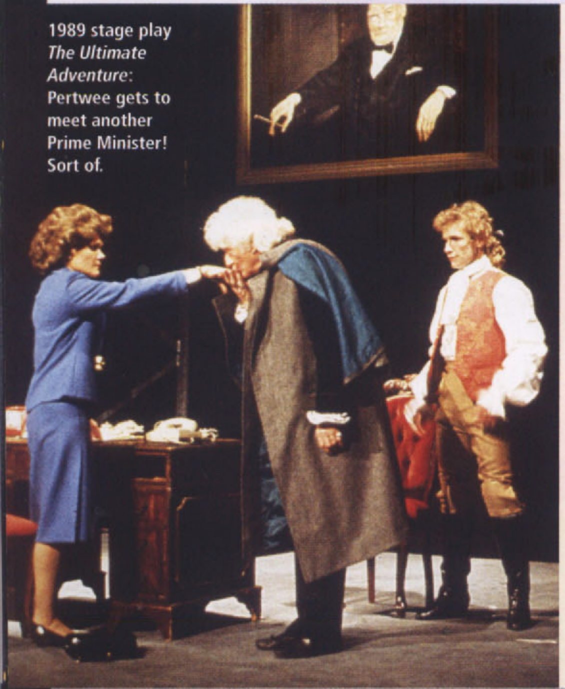
© REX

> **"I think my son Sean has better things in store than playing his father..."**

"Oh no, I think he has better things in store than playing his father. It would be rather interesting though, possibly uncomfortable, but interesting to see it. You have made me think now, how must it be for people seeing themselves in films of their lives? Now that is a question to ask some chums of mine."

Exhibiting one of his character traits that we realised had manifested seamlessly into his performance of the Doctor, Jon left with another dose of guidance that has stayed with us across the years. We, like many others who met Jon, will always remember him, not just as the good chap he so clearly was, but as the man who put himself into the Doctor in a way that still echoes across time to the present day.

"Here is a bit of advice. Don't be afraid to stand out. Don't be afraid to be memorable. Do it by being someone people can depend on, by being professional, but don't be afraid to be yourself and make your mark. You do not have to conform. Getting a strong reputation and being someone people remember will do you more good – whatever your profession – than anything else. When people you have known or who have worked with move up the industry, them remembering you will do you more favours and provide more opportunities than anything else. Be a good chap – but be a good chap they *remember*. That is the trick." **DWM**



1989 stage play *The Ultimate Adventure*: Pertwee gets to meet another Prime Minister! Sort of.

THE DOCTOR ON STAGE...

Long before the spectacular arena production of *Doctor Who Live*, Jon Pertwee was one of few actors who played the Doctor on both television and stage. When we asked him about his memories of the show he highlighted the perils of taking the character outside the small screen.

"They got Terrance Dicks to write it, so he had no trouble writing it for my Doctor, but there were some problems to my mind with the production in terms of tone. To make it work on stage, I had to play the Doctor bigger, and you lost the subtlety, but it was with the musical elements where I felt at times it was veering away too much from the original show.

"Of course, the biggest problems eventually were all technical. They had tried to do *Doctor Who* on stage before. Terry Nation had done it with the Daleks at the Wyndham's Theatre back in the 1960s [*Curse of the Daleks*, 1965], and they had problems then and they had problems when they did it back during my time as the Doctor [*Seven Keys to Doomsday*, starring Trevor Martin as the Doctor, 1974]. Given that the Daleks only ever work properly on a flat surface, you would think they would be alright on the boards – but not a bit of it! It was always going to be a huge technical challenge to stage *Doctor Who*.

"When we did *The Ultimate Adventure*, we at least had Daleks which worked. We also had a rather beautiful and impressive Emperor Dalek which I would have been pleased to have had in my stories.

"The main technical problems came with the laser projectors which never worked right. Adding to the problems, they tried to do it with us acting on one half of the stage whilst in the other half which was semi-dark as they tried to set up the scene changes. It was hugely distracting for the audience and actors. It never worked.

"Making it much worse for me was the fact I caught a horrible flu – one of the worst of my life – and had to miss a couple of performances. I have always loved the immediacy of a live audience, whether in theatre, cabaret or vaudeville, so that aspect of being the Doctor on stage was wonderful, and I adored being part of a troupe of players again."

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GREAT

He fought Cybermen on the Moon, tangled with deadly seaweed and crossed over into a realm where works of fiction became a reality... It's no wonder that Frazer Hines would love to resurrect Jamie McCrimmon, one of the Doctor's most enduringly popular companions...

INTERVIEW BY **BENJAMIN COOK**

Frazer Hines has just returned from a month in Australia, where he was representing England in the Over 40s Cricket World Cup. He has a cold and – thanks to eight flights in two days – a busted knee. "I'm recovering," he tells **DWM**. "I could do without this British weather, though." Whilst in Oz, he attended three *Doctor Who* conventions – in Perth, Hobart, and Adelaide. "I love the conventions. The Americans and Australians always go, 'You Brits are so friendly. You hang around in the bar with us.' Well, we're just waiting for somebody to buy us a drink! It's quite expensive in Australia – about five pounds for half a lager, six quid for a gin and tonic. But the people are friendly." A pause, and then: "Maybe that's because I was doing a *Doctor Who* convention. You never can tell."

Frazer, now 68, is amazed that the 50-year-old show is still so popular. "It was just a Saturday-afternoon children's show, on at 5.15, after the football and racing results... It was something I did all those years ago, and the popularity is still there. If anything, it's grown, which is fantastic." From 1966 to 1969, Frazer played Scottish piper and TARDIS traveller Jamie McCrimmon in 112 episodes [*there were actually 113 episodes from The Highlanders Episode 1 to The War Games Episode Ten, but he didn't appear in The Enemy of the World Episode 4, fact fans – Ed*], more than any other companion before or since.

"They come up to me, these little kids who are 12, 13 years old, and obviously they weren't alive when I did *Doctor Who*, but they've got the DVDs. I say, 'Did your dad make you watch it?' 'Yes,' they say, 'but once I saw the first episode, I was hooked.' Kids love the black-and-white ones. It's more terrifying than colour. 'It's really creepy,' they say. I agree. In black-and-white, things can leap out of the shadows. It's like, the old Dracula films are scarier to me than the Christopher Lee ones in colour."

Frazer still watches *Doctor Who* when he can. "I like Matt Smith enormously," he says, "because he's very like Patrick Troughton. He's got the bow tie, and a lot of the hand movements as well..."

And 1967's *The Tomb of the Cybermen*, in which Frazer stars alongside Patrick, is Matt's favourite old story –

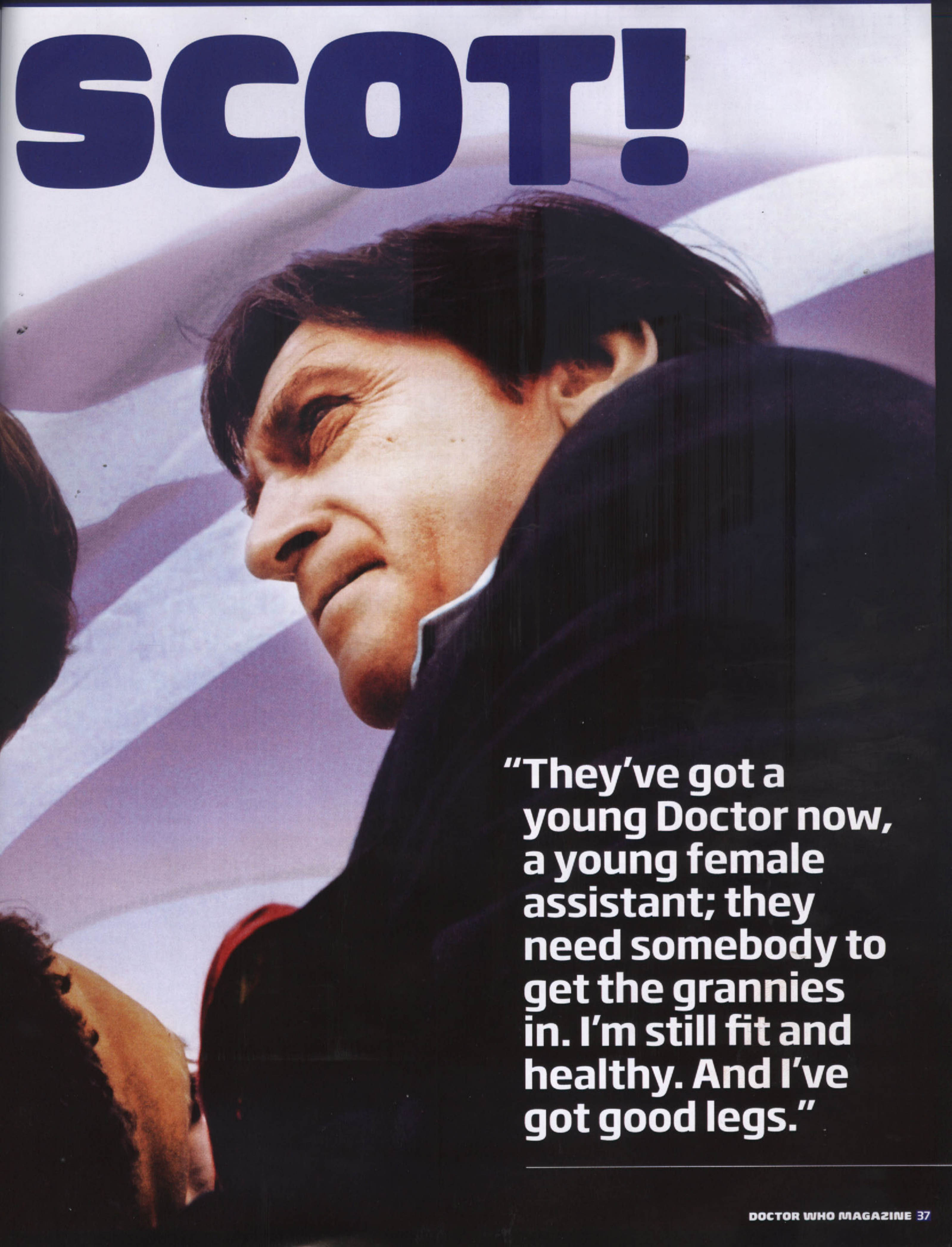
"Yes, I'd heard that. Patrick would have been very proud, as I am. He'd say, 'I don't think we did a bad job, Frazer. We kicked the old show up the arse. We lit the torch, and it's kept going.' I'm sure Matt would like to work with Patrick. Of course, he can't."

Patrick passed away in March 1987.

"Well, get his assistant back in," says Frazer. "Matt, why haven't you asked for Jamie to be in it? Jamie would still work. They've got a young Doctor now, a young female assistant; they need somebody to get the grannies watching again. If I were old, and bald, and on a walking stick, there's no way I'd think of coming back as Jamie, but I'm still fit and healthy. I've got good legs. And I miss the show more than ever. That's why I go to conventions, and it's always a pleasure to talk about the show, to **DWM** or anybody."

In 1985 serial *The Two Doctors*, Frazer and Patrick revived their *Doctor Who* partnership for the first time since 1969, Frazer's brief cameo in 1983 episode *The Five Doctors* aside. Frazer regrets not asking the producer at the time, John Nathan-Turner, if he could return full time, playing Jamie ►

SCOT!



"They've got a young Doctor now, a young female assistant; they need somebody to get the grannies in. I'm still fit and healthy. And I've got good legs."

◄ alongside Sixth Doctor actor Colin Baker and Peri actress Nicola Bryant. "If I'd said to John Nathan-Turner, 'You've got Peri and the Doctor, but you haven't got a male companion. Why don't I stay, like I did 19 years ago?', I've a feeling he'd have said, 'Yeah, okay. Let's do it.' In fact, I'm sure he'd have said yes, because JN-T was like that. He was spur-of-the-moment."

But when Frazer watches *Doctor Who* today, does it seem anything like the same show that he and Patrick starred in 45 years ago?

"No. It's moved with the times. The budget is bigger. The CGI. You have a thousand Daleks gliding down the street. In our day, they couldn't even go up stairs. With our budget, you had eight Cybermen walking past St Paul's. Now, there would be dozens. It's more like a mini Hollywood movie."

Back in the day, how conscious were the regulars of the show's budgetary limitations? Or did it still feel like the most expensive thing on TV?

"You never felt you were being scrimped and saved on," answers Frazer, "or that the budget was small, but that's what those boys, those set designers, had to work with. They should get Special Recognition awards. If we went to a space station, you knew that the monitor screen over here came out of maybe a Lancaster bomber, and those switches over there came from an old fighter... The Cybermen had those practice golf balls with holes in them, for driving ranges, sprayed silver and glued onto their costumes, because that's all we had. That's how they got those fantastic sets, costumes, and special effects, from – I always say – chewing gum and string. But when the red light came on, it was scary monster time. We played it for real. We had to.

"In fact, I think our Cybermen are scarier than the modern ones. Ours wore Wellington boots, sprayed silver, so they could creep up behind you and grab you. You can hear the modern Cybermen coming from a mile away. 'Clomp, clomp, clomp!' So you'd leg it. One of the writers [Neil Gaiman, who's scripted a Cyberman episode to air later this year] went on Twitter before Christmas and asked, 'How can I make the Cybermen scarier?' I told him: 'Stop them clomping. Give them rubber boots. Go back to our Cybermen.' I don't know if he listened."

Frazer returned to *Doctor Who* for 1985's *The Two Doctors*.

"If I'd said to producer John Nathan-Turner, 'Why don't I stay, like I did 19 years ago?' I've a feeling he would have said, 'Yeah, okay, let's do it!'"

By the age of ten, having studied acting at London's Corona Stage Academy, Frazer had appeared in minor roles in numerous feature films. When he was 13, he appeared in Charlie Chaplin's *A King in New York*, and played a boy called Napoleon in the BBC's six-part TV adaptation of John Buchan's 1922 novel *Huntingtower*. By the time 22-year-old Frazer landed the role of Jamie in *Doctor Who*, he had a CV many actors twice his age would kill for.

Originally contracted to appear in just four episodes – 1966/67 serial *The Highlanders*, set in 1740s Scotland, in the wake of the Battle of Culloden – Frazer proved so popular with the *Doctor Who* crew, as he would soon with viewers too, he was invited to stay on. "The producer, Innes Lloyd, took me aside and said, 'How do you fancy joining the TARDIS crew for a year?' I said, 'But I can't. We filmed Jamie waving goodbye to the TARDIS!' 'Leave it to me,' he said. A week later, we returned to Frensham Ponds [the Surrey location used for the TARDIS dematerialisation scene at the end of *The Highlanders*], and this time I waved goodbye to my Laird and left in the TARDIS with the Doctor, Ben and Polly instead. I thought, 'Well, this is a year's work. Fantastic.' It turned out to be three year's work, and the rest."

Frazer was hurriedly written into the next few serials. This was the first time that the TARDIS crew had returned to its original complement of four since Ian and Barbara [*currently appearing in the* **DWM** *comic strip Hunters of the Burning Stone – Ed*] left at the end of 1965 serial *The Chase*. "Jamie was very loyal to his Doctor; to the women as well. He'd jump through flaming hoops to rescue his friends. And he was a fast learner. He learnt very quickly about electric lights and switches, for example. He had to. You couldn't have, in every story, 'What's that, Doctor?' 'It's a light switch, Jamie.' Five minutes later: 'What's that, Doctor?' 'Another light switch, Jamie.' He had to learn about big hairy beasties. 'It's an aeroplane, Jamie.' 'A hairy plane?' 'No, an *aero*plane.' But I always kept what I call 'Jamieisms'..."

A young Frazer in ITV's *No Man's Island*.

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He offers an example from *The Two Doctors*: "In the script, Jamie said, 'She's an Androgum, Doctor?' 'But Jamie wouldn't know the word Androgum,' I said. 'He'd say "angry man", because that's what he would think.' Patrick went, 'Good idea!' If Jamie went back into the show tomorrow, he still wouldn't know everything about the aliens, and buttons in the TARDIS, and reversed polarity. He'd be like, 'Give me a knife, and I'll jam it down' – and maybe he'd get an electric shock for his troubles."

Is it fair to say, though, that the companions of the 60s weren't as well fleshed-out as their twenty-first-century counterparts?

"Well, yes. I always felt that Jamie wasn't on a par with the Doctor," Frazer acknowledges,

Frazer the ladies' man, keeping co-star Deborah Watling warm on location for *The Abominable Snowmen*.

"but he wasn't just shoved in the background either. He was there as a foil for the Doctor sometimes. A comedic foil. He held his own, whereas some of the girls were there just to scream as the monster grabbed them. Jamie wasn't there to just say, 'What's that, Doctor?' 'I'll explain later, Jamie.' He got a lot of screen time to himself, in a way."

In December 2011, the BBC announced that Episode 2 of Frazer's second serial, *The Underwater Menace*, previously missing from the BBC archives, had been discovered amongst material bought by former TV engineer Terry Burnett. It's now the earliest surviving episode of Frazer's tenure. Last year, he watched the recovered instalment for the first time since its original transmission in January 1967. "Jamie still has his Highland accent in it," Frazer chuckles. "I soon realised that if I were staying on in *Doctor Who*, it's not a very dramatic accent, so gradually I watered it down into what I call 'my television Scottish'."

Did he consider losing the kilt, too?

"I fought to *keep* the kilt. The only time I lost it was in *The Macra Terror* [1967], when we had to wear those awful orange Bermuda shorts. Otherwise, being a Highlander, Jamie would have wanted the kilt to stay. If I'd started wearing trousers, I'd have worn my own, 'Oh, I might as well keep these jeans on,' and in the end it would have just been Frazer Hines with a Scottish accent. Also, Patrick comes out of the TARDIS in his scruffy jacket and bow tie, and Jamie comes out in his kilt... they're really weird-looking people! I love that. I wish Debbie [Watling, who played Victorian companion Victoria Waterfield] had kept her crinoline for a few more stories.

"The only time the kilt worried me, really, was when I had to do a helicopter shot [in 1968 serial *The Invasion*]. I had to climb this rope ladder, and I was worried about the downdraft. Everybody was laughing at me. They thought they were going to find out what I was wearing underneath my kilt. They never did. I got my dresser to sew lead weights into the hem. Because Jamie was a Highlander, so he'd be wearing nothing... but it's children's television, so we couldn't do that!"

Of all the actors to have played the Doctor, Patrick Troughton was perhaps the most fiercely private. "I don't think anybody knew the real Patrick," says Frazer. "Not even those of us who worked with him. We saw the actor Patrick. He was a private man. He hardly ever gave interviews. I think he only gave one interview during his time on *Doctor Who*, to a lovely female reporter from some newspaper, because he quite fancied her. He had an eye for the ladies, and she melted him. I mean, I played golf with Patrick a few times. And sometimes he'd give me a lift home from work. We'd go to three different houses on the way. He'd knock on the door, give this woman some money, and then we'd drive off. I'd look the other way. But Colin always says, quite rightly, 'If it weren't for Patrick, you'd have never heard of me. Or David Tennant. Or Matt Smith. Or anyone who's appeared in *Doctor Who* since 1966.' If that first regeneration hadn't worked, then that would have been it.

"Three of the happiest years of my life were the ones I spent working on *Doctor Who* with Patrick. I was very fond of him. I loved the guy. At a convention once, Nick Courtney [who played Colonel – later Brigadier – Lethbridge-Stewart alongside Frazer and Patrick in 60s serials *The Web of Fear* and *The Invasion*] said to me, 'God, Frazer, you remember a lot about *Doctor Who*. I can't remember half of the things I did *yesterday*.' I said, 'I can remember it all, Nick, because they were happy times. Also, I've got perfect recall.' Pat and I only did a couple of conventions together. He and Colin got me invited to one of the first ones in America, in 84 or 85. Pat died soon after, at a convention. I was so upset, because I'd thought our double-act could carry on through the conventions. We *were* a double-act, Patrick and I. We could have had so much fun. He was taken too soon." ►

Jamie in trouble in his first appearance, in *The Highlanders* Episode 1.

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WHAT THEY'VE SAID ABOUT FRAZER...

PATRICK TROUGHTON The Second Doctor

"I was very fortunate in having Frazer. I acted with him when he was 12, a boy actor, so I've known him for a long time. We just hit it off. We found that we could communicate, acting-wise. He's a very good listener. Half the art of working with someone on a longterm basis is that you listen to what the other person is saying to you. That made a big difference to me." **(DWM 102)**

ANNEKE WILLS Polly

"Pat was already starting to play his awful practical jokes – we all were! – but Frazer Hines' arrival just added to that fun. We welcomed him with open arms. No animosity. We could have even more fun in a bigger team." **(DWM 322)**

MICHAEL CRAZE Ben

"It kind of upset the balance, but I don't think that mattered. Frazer's a nice guy... I'd known Frazer since we were kids, because he used go to Corona Stage School..." **(DWM 225)**

DEBORAH WATLING Victoria

"We got on terribly well. Frazer had a great sense of humour. We would shriek with laughter, driving some poor directors up the wall... We were like a family. I've done a lot of work in my time, but I've never ever had a relationship like that. We had something magical. We used to visit each other at weekends. We couldn't wait to get back into the rehearsal room on Monday – and I think that comes across on the box. We cared for each other. Our relationship was special. We defended each other." **(DWM 309)**

COLIN BAKER The Sixth Doctor

"Frazer and Pat had clearly interacted joyously for years, so they just carried on. There were scenes where Pat was in a wheelchair, so we'd tip him out or play chariots!" **(DWM 322)**

PETER MOFFATT Director, The Two Doctors

"Frazer was quite conscious of being middle-aged and still playing this perpetual juvenile, though he pulled it off very well. He's a sort of Peter Pan – never growing old." **(DWM 254)**

Jamie cuddles up to Zoe (Wendy Padbury) in *The Mind Robber*.

The Troughton era regulars' shooting schedule may sound gruelling – "People say to me, 'You must have been working so hard. One year, you did 46 episodes,'" recounts Frazer "but I don't *ever* remember working very hard on *Doctor Who*. It was just… fun," he insists. "There was only one time, when we did the first episode of *The Mind Robber* [1968], and it was really only Patrick, Wendy [Padbury, who played Zoe Heriot] and I in that episode, so we said, 'This is too much for three people,' and they cut down the episode by a couple of minutes before we started. But that's the only time we ever said, 'Look, this is too much.' Patrick, Wendy, and Debbie were such a joy to work with, I never once drove into work thinking, 'Oh God, I hope Patrick's sober,' or 'I hope Deborah's in a good mood,' or 'I hope Wendy hasn't had a row with her boyfriend.' Never, ever. It was a joy to go to work."

But he partied hard, too. "There was no paparazzi in those days, so you could stagger out of a nightclub at three in the morning. Not that we did. There was nobody hanging around, waiting to snap you. I'd go to Hatchets nightclub each week after studio, or Scotch of St James, and I'd be mobbed by girls. It was fantastic. I got my clothes torn off once. Actually, that wasn't so good, because I liked that jacket."

How did he handle that level of attention, though?

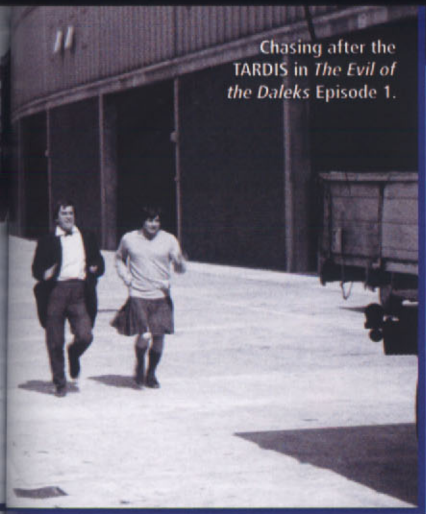
He shrugs it off. "It's something I took in my stride. I'd been an actor since I was nine, so I was used to people stopping me for my autograph. There were no conventions in those days, so you weren't doing line-ups and signing pictures. You got to judge a few beauty contests, but I don't remember kids coming up to me in the street, like they would today. It was more 18-year-old nouveau girls coming up and wanting to chat. But I was always going out with somebody at the time – I always had a girl with me – so I wasn't into one-night stands as such."

So what were Frazer's guilty pleasures?

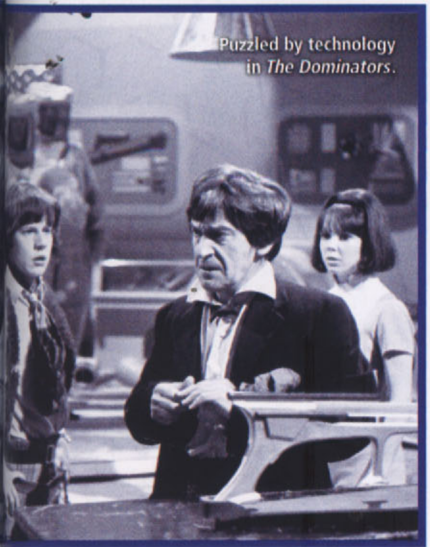
"Well, I've always been into cars. I've lost a lot of money on cars over the years. Patrick had a Rover 2000. I said, 'You need windscreen wipers.' He said, 'Windscreen *what?*' He hadn't ever heard of them. I said, 'You press a little button and it pees on your windscreen.' 'Don't be daft,' he said. 'No, *honestly*,' I said. On my way home, I passed a car showroom and saw this Rover 2000, a white one, with these two silver wipers. It was £600, so I traded in my car, wrote a cheque for the difference, and drove the new car home. Next morning, I got to rehearsals and said, 'Patrick, I bet you *can* get those wipers.' 'Oh, you're not still on about that?' I said, 'I bet you a tenner.' 'Fine. Okay.' 'Come outside to the car park,' I said, and I showed him my new car. He went, 'You little bastard. You bought a car just to –?' 'Yep, just to win a tenner off you.' That's quite rock 'n' roll, isn't it?"

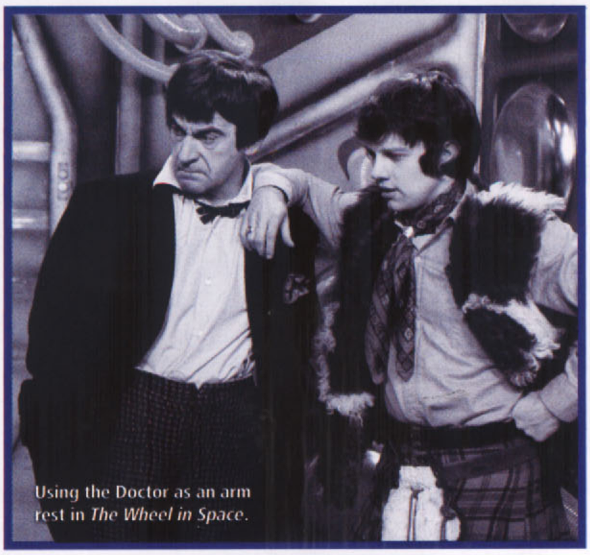
London in the 1960s was, says Frazer, the most incredible playground. "I had a great time. I remember going down to Granny Takes a Trip, which was a clothing emporium [on Kings Road, Chelsea, from the mid 60s to 70s], and trying on different clothes. I used to play football for the Showbiz Eleven, too, alongside various names. Ed Stewart was in goal. Diddy David Hamilton down the right. As I ran onto the pitch at Portman Road [in Ipswich], the crowd started singing, 'We love you Jamie, oh yes we do! We love you Jamie…' I'm getting goosebumps now just thinking about it. It was fantastic.

"But we didn't really want to be famous, Patrick, Debbie, Wendy and I. We just wanted to do the job to the best of our ability. That's the trouble with today. Everybody wants to be famous. When the first reality show came out – *Big Brother* [Channel


Chasing after the TARDIS in *The Evil of the Daleks* Episode 1.

Enjoying a walk on the beach in *Fury from the Deep*.


Puzzled by technology in *The Dominators*.


Using the Doctor as an arm rest in *The Wheel in Space*.

> **"I'd have got on with Jon Pertwee – we were both old hands. There might have been ructions, but I'd have stood up to him."**

Four, 2000-10; Channel Five, 2011-present] was the first, really – people from every walk of life suddenly became stars, started doing pantomime, wanted their own column in *Heat* magazine. That was when 'ordinary' people, for want of a better word, decided they wanted to be famous."

Was it a better industry to work in back in the 60s and 70s, then?

"Oh definitely. A lot better. It was more relaxed. When I was doing *Emmerdale Farm* [he played Joe Sugden in the ITV soap from 1972 to 1994], we had a wonderful producer called Bob Cardona. I said, 'Bob, can't we get a Jenny Hanley lookalike in for Joe's next love interest. Yorkshire girls are pretty, but we've had a lot of plain girls in.' He said, 'Ooh, I don't know about that.' I said, 'There's a girl called Briddy Middleton coming in to buy some sheep from Joe. Let's get a Jenny Hanley lookalike.' I was on location one day – it happened to be my birthday – and Bob said, 'Frazer, come on set.' We were filming in a farmyard, and there was an MG sports car, and this blonde got out wearing a fur coat... it was Jenny Hanley! She said, 'Hello, Joe. I've come to buy your sheep.' Bob turned to me and said, 'Frazer, why get a Jenny Hanley lookalike when you can get Jenny Hanley?' I can't see that happening nowadays, can you?"

Frazer describes today's BBC as "like watching the fall of the Roman Empire, bit by bit. At this rate, by the time *Doctor Who* celebrates its 75th anniversary, the BBC will have been taken over by Sky or by Fox. I did a bit of filming at TV Centre the other day. Isn't most of it about to be turned into flats or offices? The BBC is moving to Salford. Why? You've got a lovely building in the centre of London, in the heart of the metropolis. A TV Centre that everybody knows and loves. Why move? What boxes are the BBC trying to tick?"

When **DWM** interviewed Frazer in January 2009, he said of his and Patrick Troughton's decision to leave *Doctor Who* in 1969: "We didn't want to leave. We were pushed. Not by the hierarchy at the BBC, but by Patrick's wife and my agent." Why couldn't Frazer and Patrick have stood their ground?

"We'd go home and get nagged. They told us we'd get stuck in children's television, and we should be doing better things. In the end, you go, 'All right, all right, I'll do it.' But if we hadn't had those two blasted women nagging us, we'd still be there. Well, I would. I'd still be in the TARDIS. You'd have to shoot me to get me out, because I was having so much fun. We did not want to leave at all."

Might Patrick's wife and Frazer's agent have been right, though? After three years, maybe it was time to move on, for the good of their careers and for the show?

"Well... for Patrick, it was probably the right move. He went on to play the Duke of Norfolk in *The Six Wives of Henry VII* [BBC, 1970], and he did *The Omen* with Gregory Peck. But for me? I'm not so sure. I was getting a lot of fan mail, and life was good."

Did Frazer consider staying on in *Doctor Who* without Patrick?

"Originally, I was going to leave three months before Patrick, because my contract was ending. They had a story written called *The Laird of McCrimmon*, in which Jamie went back to the Highlands and fell in love with this woman called Fiona." Written by Mervyn Haisman and Henry Lincoln, the serial would have featured the Yeti and the Great Intelligence. "But the BBC dropped that story, as they could do quite easily back then, and Patrick said, 'Frazer, why don't you hang on another three months, and I'll leave with you?' Then Wendy got wind that Jon Pertwee was coming in. She said, 'I don't want to work with Jon Pertwee. I'll never get into shot! He's seven-foot-three, and I'm three-foot-seven. If it's a close-up of him, you'll only see the top of my head. If it's a close-up of me, you'll see his crotch – and no-one wants to see Jon Pertwee's crotch – so I'm going to leave with you guys.' So we all left together."

How does Frazer reckon Jamie would have fared opposite Jon Pertwee's Doctor?

"I'd have got on with Jon, because we were both old hands. Even though I was only in my twenties, I'd been in show business since I was nine. I had a resume. I wasn't fresh out of drama school like some of the other companions, so I think Jon would have accepted me. But there might have been a few ructions. 'You're not writing me out of this scene, Jon! Jamie stays in this scene!' I'd have stood up to him once, and then that's all I'd have had to do. He'd have realised that I'm not an actor that he could bully around. Even Chaplin... when I worked with Charlie Chaplin, I suggested some comedy to him, and instead of clipping me around the ear and saying, 'I'm Charlie Chaplin! How dare you!', he listened to me, at ten years old. In our business nowadays, people don't listen. They get halfway up the rungs of the ladder, and they stop listening. Chaplin listened to me, so I've always listened. You never stop learning, and never stop listening." **DWM**

Filming in London for 1968's *The Invasion*.

CHRIS

EMMA

MICHAEL

WILL

THIS ISSUE EPISODE 726 - THE SHAKESPEARE CODE

CASTING A SPELL!

Hey nonny nonny, it's back to Elizabethen England for the Time Team, where the Doctor and Martha meet Shakespeare... and witches!

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

The Time Team have travelled north this month to visit Chris, who has been exiled by CBBC to Salford for the duration. It is with some trepidation that Emma rings his doorbell.

"I hope that dog of his isn't here," she says. "It's rude."

Michael looks puzzled. "How is it rude?" he asks. "It's a dog!"

She sighs. "I've seen it on TV with him, it's always shouting."

By now, Michael is completely bewildered. "You mean *barking?*" he asks.

"No," she insists. "Shouting."

Will interrupts, anxious to put an end to this ridiculous exchange. "Emma," he says, gently. "You realise Hacker is a puppet, don't you?"

Emma blushes. "Erm, yes, of course," she replies. Luckily, the door opens , and standing there is Chris, dressed in a pointy, black hat and comedy nose with all warts on.

"Eeeeee-he-he-he!" he cackles. "Welcome! Would you enter, bold sirs? And bold madam?" Oh, they would, and they quickly settle down for *The Shakespeare Code*.

"I'm biased going into this, as I love the historicals!" says Chris. "So I'm rather excited!"

Michael smiles. "We could tell, as soon as we saw the hat!"

"What a beautifully-rendered opening shot of sixteenth-century London by moonlight," coos Emma.

"And the man with the lute isn't bad, either..." says Michael, who has sat bolt upright in his chair.

"Hey, nonny - no," says Will, clearly unmoved by the charms of young Wiggins as he serenades the beautiful Lilith.

"Nice lute playing!" says Chris. "But please don't write another rotten song, 'bold sir'. I do love how naughty this scene is, though."

Will nods. "It really is a dirty teaser."

All is not as it seems, however, and the fair Lilith is about to undergo a shocking transformation. "She must get through bucketloads of Max Factor to hide those eye bags," says Emma. "I sympathise. Hormones do crazy things to a girl's skin."

There's another shock for Wiggins, lurking in the shadows of Lilith's home. "Proper Macbethy witches!" says Will.

Michael wrinkles his nose. "Macbethy? Really?"

"Macbethy is a perfectly cromulent adjective," huffs Will.

"Mothers Doomfinger and Bloodtide? That's a very progressive family," says Emma.

NOTES
LOVE'S LABOUR'S WON
SHAKESPEARE

"The sounds imply that the lad is being... well, torn to pieces," says Chris, wincing. "That's fairly horrifying! That will make kids think twice now before picking up a *Harry Potter* book."

"A great and scary opener, though," says Michael. "And welcome to the series, Gareth Roberts. After writing *Doctor Who* novels and audios and *The Sarah Jane Adventures*, he's been waiting long enough."

Elsewhere in sixteenth-century London, a certain medical student takes her first steps into the past...

"I love that Martha has so many questions about the effects her presence could have," says Emma.

"Freema Agyeman really sells you on this being a fresh start, and makes the whole travelling aspect seem new again," says Chris. "Also, there's a nice plausible reason for them to stick around - the Doctor spotting one little curious detail."

"Nice addressing of Martha's skintone, while not dwelling on it," says Michael, as Martha briefly worries she'll be sold into slavery.

"It's handled very well, isn't it?" says Will. "And the Doctor is brilliantly bemused by the whole idea of its being an issue." he adds.

"'Then I could get sectioned' is a great line from Martha," says Michael. "She's good, this one."

"The Globe! I've been there!" shrieks Will. "I saw Shakespeare plays an' all."

Emma looks smug. "Sorry to be a pedant, but it's not that one," she says. "The current one's on a different plot from the original."

Will is not to be proved wrong. "That's right," he admits, "but the one I've been to is the one they shot the episode in." Emma scowls and mutters something under her breath, in a manner very reminiscent of a rude puppet dog.

"And here's the man himself," says Will, as Shakespeare makes his first appearance, taking a bow on stage, as the Doctor and Martha watch. "Probably best known from the First Doctor story *The Chase*. And being played by him off of *Shameless*."

Michael likes him off of *Shameless*. "Dean Lennox Kelly is charming and seems so real."

"I think Shakespeare's appearance is my favourite thing about this," says Emma. "It's so refreshing for him to look nothing like the stuffy portrait - though I suppose *Shakespeare in Love* did a similar thing."

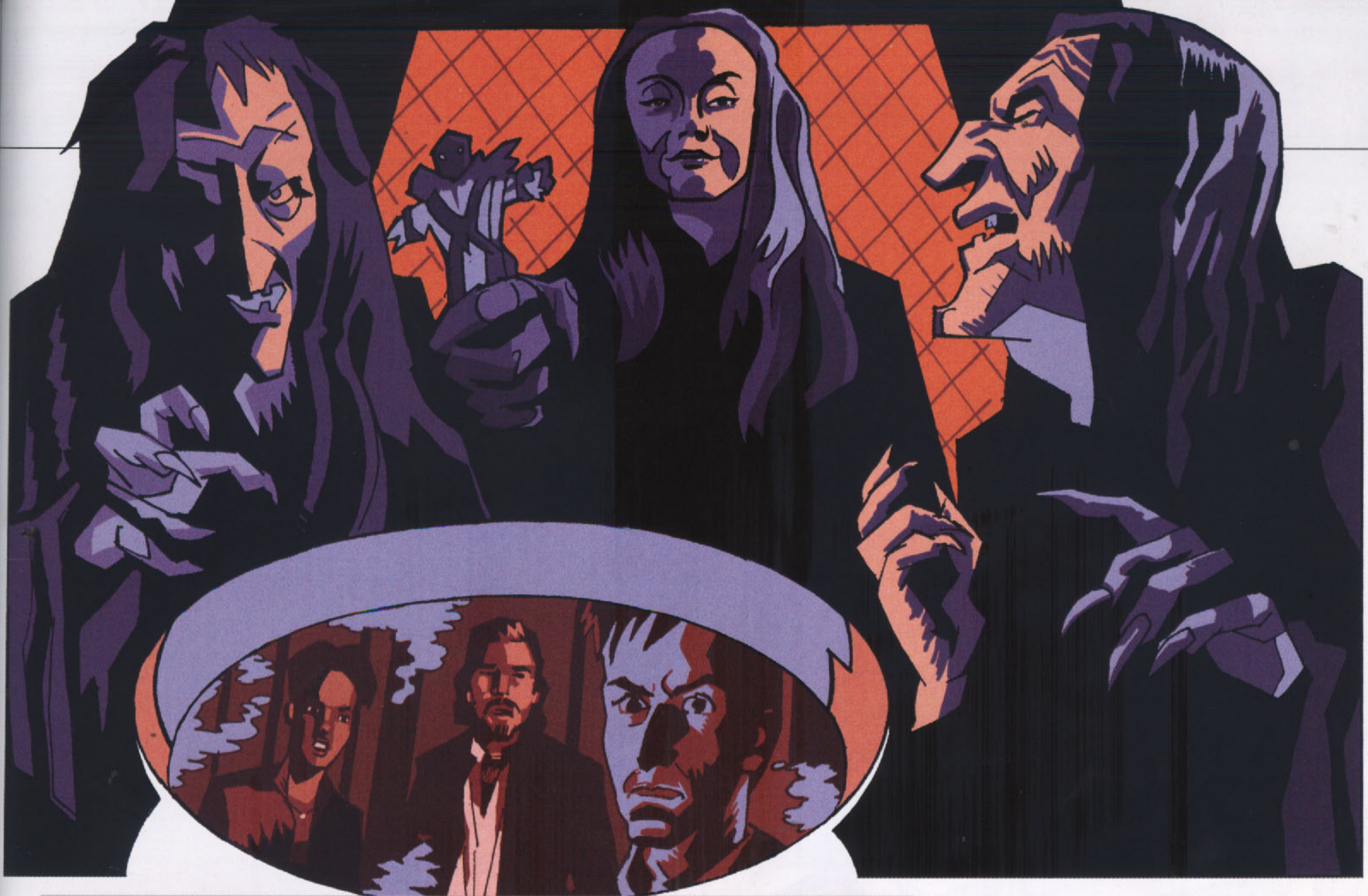
Also having a nice evening out at the theatre is Lilith, who is fiddling with a little doll that seems to be having a strange effect on our Will.

LIKE THAT? WATCH THIS!

The Doctor's had to tackle witchy machinations before in 1971's *The Dæmons*...

CHRIS SAYS: Devil's End harbours a being with a knowledge of things far beyond this world... it's the witchy Olive Hawthorne! Recoil in fear from her flawless enunciation! Quiver in terror at the sight of her long shawls! Pee your pants when she- oh, alright, she's not an *evil* witch, but even the Carrionites might be a little wary of her.

Lillith brought forth her sisters in secret. Here, however, the Master found a much more effective solution – brainwashing the villagers of Devil's End into aiding him in his mission to summon the demonic Azal (a method of recruitment much grander than possessing just the one Bard). But if you'd like to see a witch save the day for once, instead of being branded the baddie, watch Olive as she joins forces with the 'Great Wizard Qui Quae Quod' against an army of malicious morris dancers hell-bent on Wicker Man-style sacrifices!



'Freema Agyeman really sells you on this being a fresh start, and makes the whole travelling aspect seem new again...' - CHRIS

"She must have paid a bomb for that private box," says Will. "Love the looks on the actors' faces when Shakespeare says they'll be doing *Love's Labours Won* 'tomorrow night'. Sorry, guys - that's showbiz!"

"I love how the Doctor can't stop himself investigating," says Michael, as our hero explains to Martha that the play can't possibly be performed the following night, as it never actually existed. The pair stalk Shakespeare to his lodging house, where Will is being attended to by a buxom young maiden.

"Dolly Bailey is named after a contributor to **DWM**, you know," says Michael. (Confusingly, this contributor is not called either 'Dolly' or 'Bailey', so good luck trying to guess who it might be.)

"Hah! It's all getting a bit metafictional with Shakespeare's response to the Doctor being a 'fan'," says Emma. "Reminds me of Whizz Kid in *The Greatest Show in the Galaxy*."

Will is also amused. "'You can't have yourself sketched with me.' Ah, Shakespeare is a difficult convention guest," he chuckles.

"I would have expected a meeting between the Doctor and Shakespeare to be one of high intellect, a battle of words," says Emma, sounding disappointed. "But Will's a dirty letch! His response to Martha's skin colour gives more cultural context, though."

"So often this sort of thing is glossed over for fear of coming across as racist, or irrelevant." Chris agrees. "A bold but pleasing move. Martha's reactions are ace, and Kelly's take is just right, I feel. I imagine that a few more families were popping to Stratford-upon-Avon on their children's orders after watching this episode."

Lilith is keen to ensure that Shakespeare finishes the new play by morning, but the appearance of Lynley, Master of the Revels, throws a spanner in the works, as all new plays have to go through him.

"That pesky Lord Chamberlain!" tuts Michael. "Spoiling plays until 1967." Not to be outfoxed, Lilith sets about some witchy business with a lock of Lynley's hair.

"Lilith gets around, doesn't she?" says Emma. "One minute she's a sophisticated lady watching a play, the next she's a serving wench. Considering she stabs the puppet to stop Lynley's heart, the drowning seems unnecessarily cruel."

"Bad witch," says Will.

The Doctor and Martha find Lynley in the street, drowning dry. Despite Martha's efforts, he can't be saved.

"The Doctor's never seen a death like this?" asks Michael. "He's clearly forgotten *The Mind of Evil*, then."

"Oh, marvellous! Three witches cackling around a cauldron," whoops Emma.

"Shame they're not on a heath," says Chris.

Meanwhile, Shakespeare is starting to get the measure of the two mysterious strangers.

"I like Shakespeare's observations on the Doctor. He's got him sussed," says Michael.

"Naughty Shakespeare," adds Emma, "carrying on with the play since Lynley's popped his clogs."

Shakespeare might be about to pull an all-nighter, but it's bed time for the Doctor and Martha. And there's only one bed! Don't worry though, things aren't getting any racier than a chat about *Harry Potter* Book Seven.

"That all seems a bit dated now," says Will.

"Exactly why I'm not keen on pop culture references in *Doctor Who*," agrees Emma.

Peter Streete - handsome!

Michael is more amenable. "I like the Doctor's enthusiasm for all sorts of things," he says. "I like to think he'd read anything. Except *Twilight*."

"The Doctor's casual intimacy with Martha's really making her fall for him, isn't it?" says Emma. "He's so unaware of how crushing his reference to Rose is to her," she adds.

"It makes him seem more alien, and Martha seem more misguided," says Chris. "You almost want him to drop her home after this, to save her the heartbreak."

Will hopes that the Doctor stops mentioning Rose soon. "The show needs to move on as much as the Doctor does," he says.

"It makes him look like a bit of a git, frankly," agrees Michael. "What's so special about Rose? He never got like this about Dodo."

"I can understand why, because for the last two years this was Rose's series," says Will. "Now it's the Doctor's story and that's a big leap - but it would be smoother if we could quickly move on and let Martha settle in."

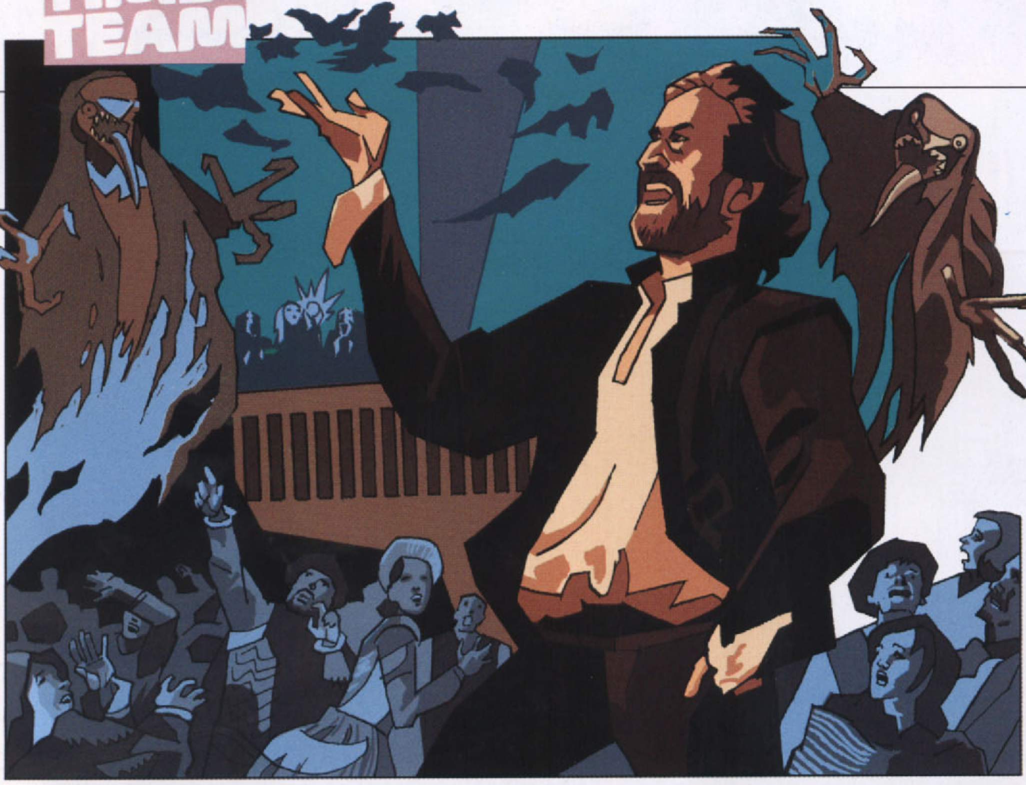
"Lilith's no sculptor, is she?" says Emma. "That's one ugly puppet!"

Ugly it may be, but it does the job, and Shakespeare is soon writing the last words of *Love's Labours Won*, as dictated by Lilith. As he reaches the end and slumps over his desk, poor Dolly Bailey sees Lilith's true form, and promptly drops dead of fright - although not before letting out a scream to alert the Doctor and Martha.

"Shakespeare flirting with the Doctor? Saucy," says Will, blushing.

"And now the 57 academics line has got me giggling!" says Chris. "Gareth Roberts has snuck some zingers into this."

Shakespeare tells the Doctor that Peter Streete, architect of the Globe, had been babbling about witches while the theatre was being built - could its design have some bearing on Lilith's plan? As the Doctor sets off to investigate, the actors finally get ►



'I hope the Doctor isn't going to kiss Peter, like he did with Madame de Pompadour…' - MICHAEL

the last scene of *Love's Labours Won*, and something strange happens as they perform it.

"Words do have power," says Emma. It's rather fun that the 'witches' essentially have a machine that runs off language, especially when the actor starts reeling off a string of numbers mid-sentence."

These numbers seem to be summoning an unearthly apparition to the Globe. "'Rexel 4' That's *The Tomorrow People*! Naughty, Gareth!" says Michael.

"Spooky spirit alert!" yells Emma. "If that's only the rehearsal, I wonder what the main event will be like? Oh, and Martha's a bit forthright with her views on Bedlam."

"I like her outrage," says Michael. "It makes her seem a very strong character."

"Never mind that - I can't believe that Super Hans built the Globe!" says Chris, as *Peep Show* actor Matt King pops up as stricken architect Peter Streete. He's not fit to talk, so the Doctor takes another approach.

"Oh, the Vulcan mind-meld again," frowns Emma.

Michael looks worried. "I hope he isn't going to kiss Peter, like he did with Madame de Pompadour."

Unfortunately, Lilith has sensed the Doctor's interference and dispatched Mother Doomfinger to… erm… doom him. "I like Mother Doomfinger. Great make-up," says Michael.

"It's great when the Doctor connects the 14 sides of the Globe with the 14 stars of the Carrionite home world," notes Emma. "It's exactly the sort of leap he's good at."

"So if they hear their own name, they get all ouchy?" asks Chris. "They'd be stuffed if they were Pokemon," he concludes, sagely.

The Doctor has worked out that Shakespeare's way with words is key to the Carrionites' plan, and rushes off to the Globe to stop *Love's Labours Won*. Will is sympathetic. "I like the Globe but I've been to a couple of plays I've wished I could stop too."

At the theatre, Mothers Bloodtide and Doomfinger are having a whale of a time. "I love the old hags peering over the balcony, waiting for the final act, chewing their gums," says Emma.

"It's like the National," adds Will.

"'The eye should have contentment where it rests'?" grins Michael. "That's not Shakespeare! It's David Whitaker! It's from *The Crusade*."

While Shakespeare's attempt to stop the show is foiled by Doomfinger doing a bit of business with the dodgy puppet, the Doctor and Martha are on their way to a showdown with Lilith. "Christina Cole makes this 'baddie giving up the plot' bit seem believable," says Chris, as Lilith delivers a brisk run-through of her aims.

"And a mention of *Enlightenment*'s Eternals!" says a delighted Michael. "Very neat and logical."

Lilith nicks a lock of the Doctor's hair and uses another doll to stop his heart before flying off into the night, not realising he's got a spare.

"I don't think punching the Doctor is going to help you pass your medical exams," says Emma, as Martha revives him for the second episode running.

Back at the Globe, the Carrionite plan is coming together. "'Co-radiating crystal'? That's *Blake's 7*! Heh," chuckles Michael, as a whirlwind of witches starts to manifest itself.

"This is like a poetic version of block transfer computations," notes Will. "But I wish it really was the power of beautiful language rather than reading out numbers. That just *is* block transfer computation," he moans.

"Wow, those Carrionites are pretty epic," says Emma. "Mind you, we've sort of seen this, 'open up a portal to a world containing the rest of the species' idea before, with both Cybermen and Daleks."

As the power of Shakespeare's words summoned the Carrionites in the first place, the Doctor realises that they are the key to sending them back where they came from - with the addition of a few co-ordinates and a dash of JK Rowling. "'Expelliarmus'? Really? Hmmm," says Michael, unconvinced.

"I might have cringed a bit," admits Will.

"Miseries!" says Chris. "I think that's a fun twist."

With the Carrionites sent back to whence they came, and all copies of *Love's Labours Won* sucked up into the resulting whirlwind, it's another victory for the Doctor. He's even managed to contain Lilith, Bloodtide and Doomfinger.

"I like the Carrionites trapped in the globe. Very *Superman II*," says Michael.

"Also, potential for a follow-up! I wonder if we'll ever see them again?" adds Chris. "Ooh, Sycorax gag! And check out Shakespeare, figuring out the state of things. I wonder how long ago he worked that out."

The Team seem very happy with what they've just seen. "It was fast and funny, giving Martha a chance to shine. Mind you, I hope they stop all the Rose stuff. It's annoying me," says Michael.

"The world was so well realised," says Emma. "Beautiful props, lovely acting and a great way of establishing that Martha's in it for the long haul."

"It was a Shakespeare nerd's dream," says a delighted Chris. "And a huge thumbs up to Gareth Roberts for sneaking play titles into the dialogue - now there's a drinking game I'd like to try!" he says.

"*And* a cameo from Elizabeth I - best known from the First Doctor story *The Chase*." says Will. **DWM**

AND YOU SAID…

DAVID TURNER, VIA EMAIL: *The Shakespeare Code* looks incredible, so lush and vivid. It's clear that production values have improved even from last season's spectacular highs.

Lovely Lilith.

ADRIAN FLETCHER, VIA EMAIL: There's been nothing as disturbing in the series for ages as the close-ups of the insane Peter Streete. Human madness is far more unsettling than monsters!

JENNY NEGUS, VIA EMAIL: It's clear that the Doctor's relationship with Martha will be very different to the one he had with Rose – which is a shame, as the poor girl is obviously smitten with him, and desperate for another snog!

DAVID BRILLIANCE, VIA EMAIL: I think Christina Cole as Lilith should return as a regular – a sexy alien witch as the Doctor's companion! It would be relatively easy to bring her back, as she's already in the TARDIS.

BLAINE COUGHLAN, VIA EMAIL: Great shivers-down-the-spine moments include when Lilith malevolently purrs to the Doctor, "Oh, I think death has been waiting for you a very long time," and the scene where she realises that the 'naming' doesn't work on the Doctor because that's not his real name.

TOM THATCHER, VIA EMAIL: The appearance by Queen Elizabeth is the icing on the cake. The Doctor's awkward relationships with England's Queens continues!

In issue 459, The Time Team will be re-visiting New Earth for *Gridlock*, and then in issue 460 it's back to old New York for *Daleks in Manhattan/Evolution of the Daleks*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 13.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR… 1,553

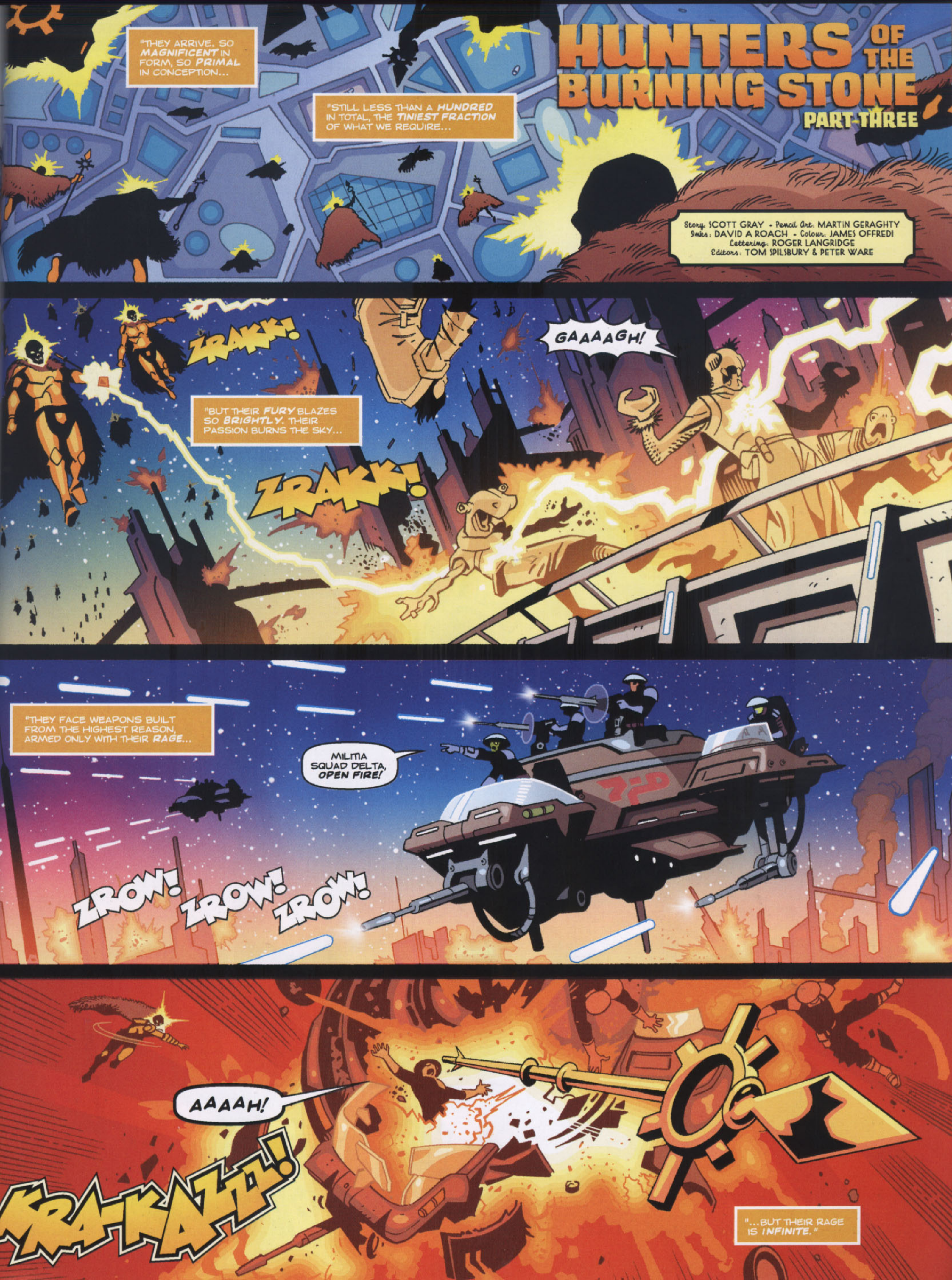
ONE OR MORE REGULARS RENDERED UNCONSCIOUS… 234

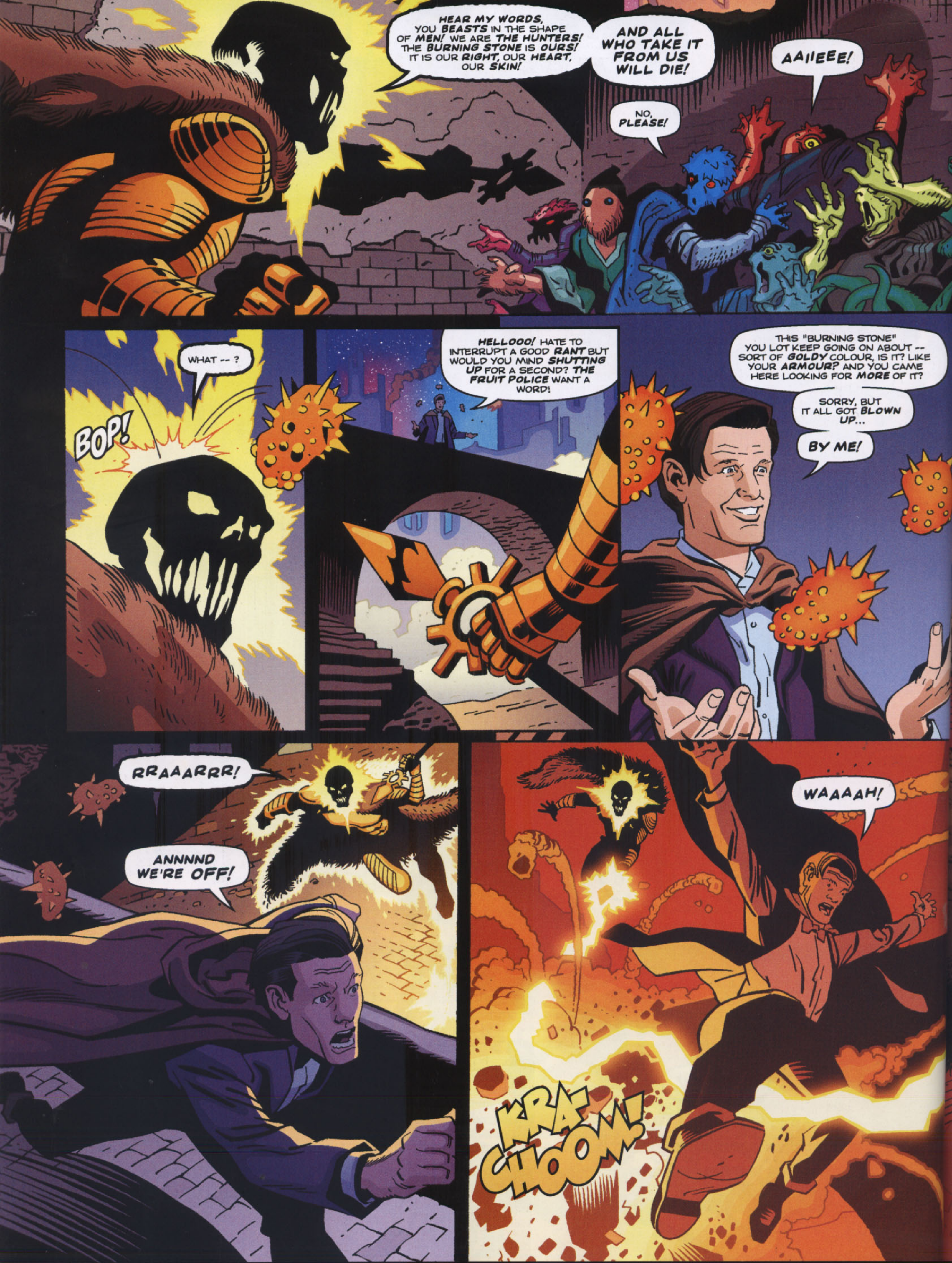
ONE OR MORE REGULARS INCARCERATED…. 274

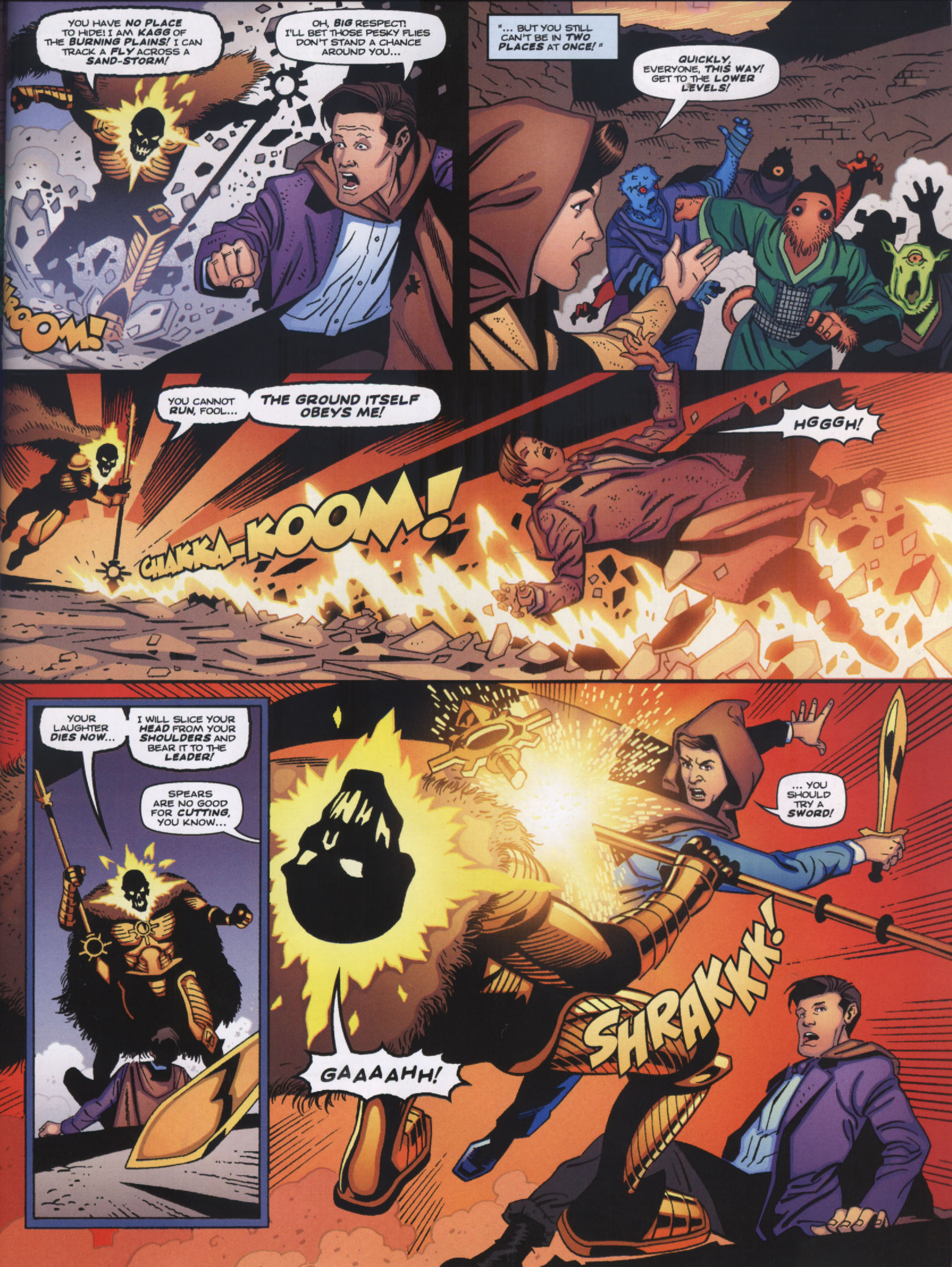
HUNTERS OF THE BURNING STONE

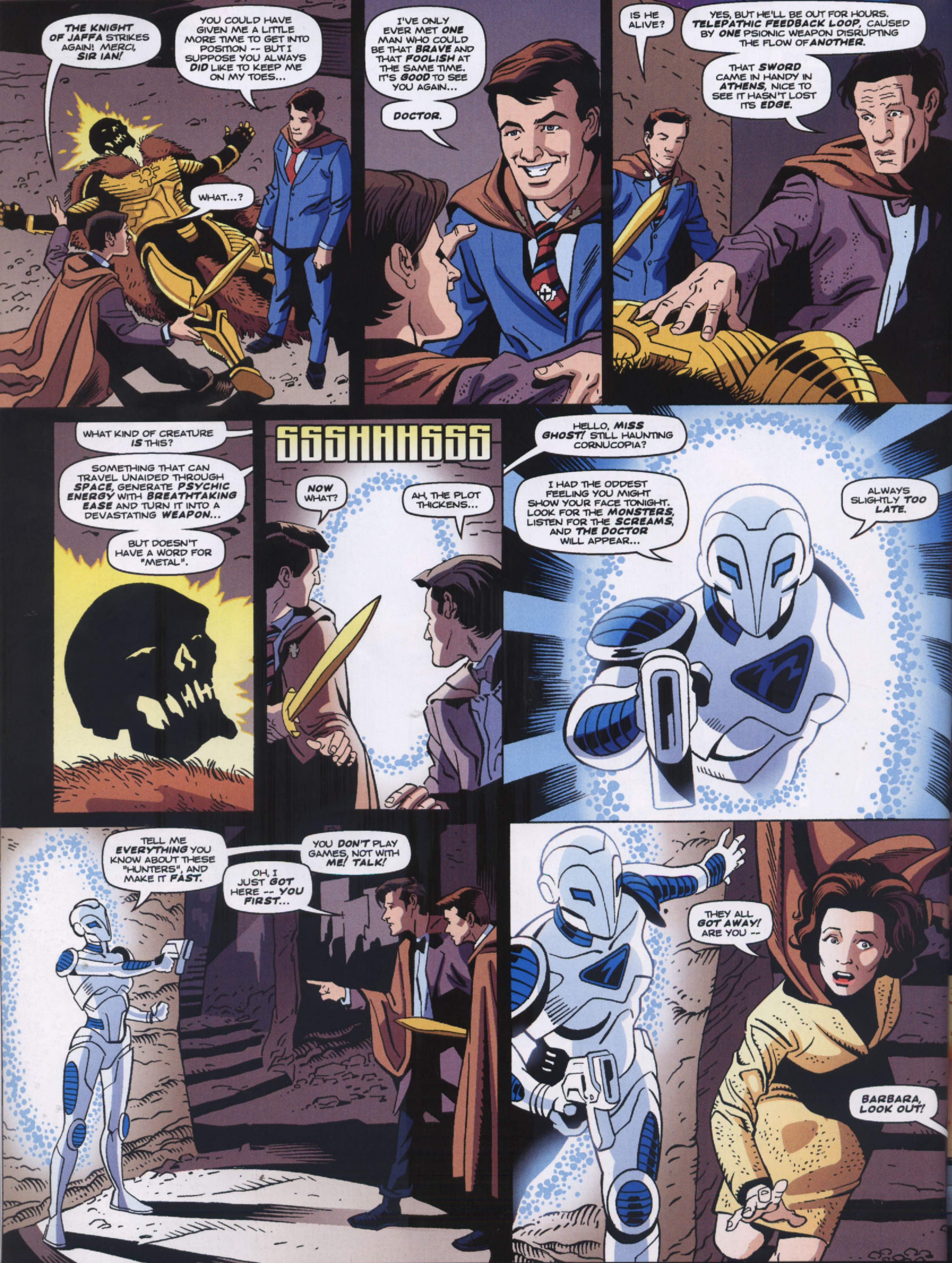
PART THREE

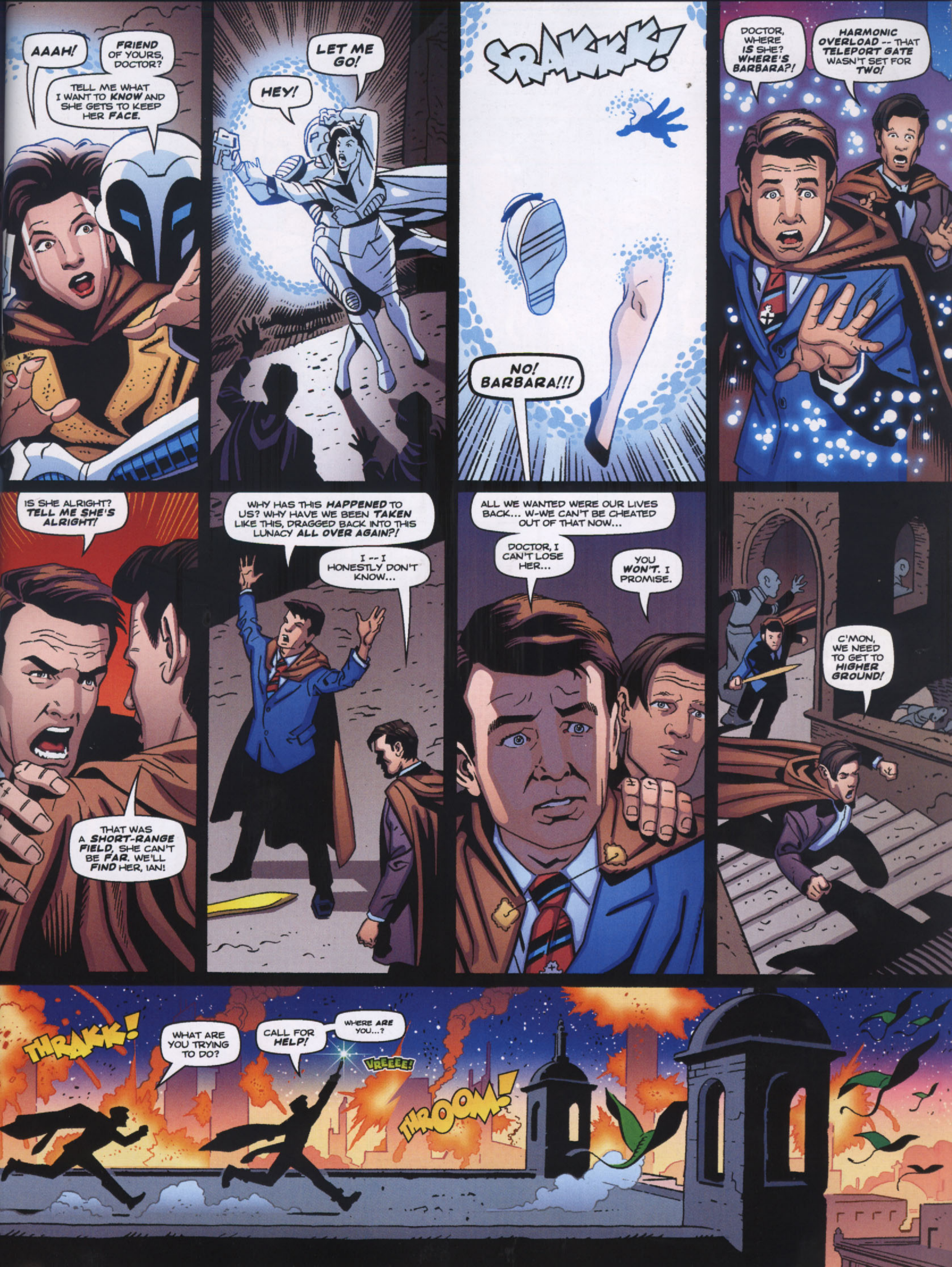
Story: SCOTT GRAY • Pencil Art: MARTIN GERAGHTY
Inks: DAVID A ROACH • Colour: JAMES OFFREDI
Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE

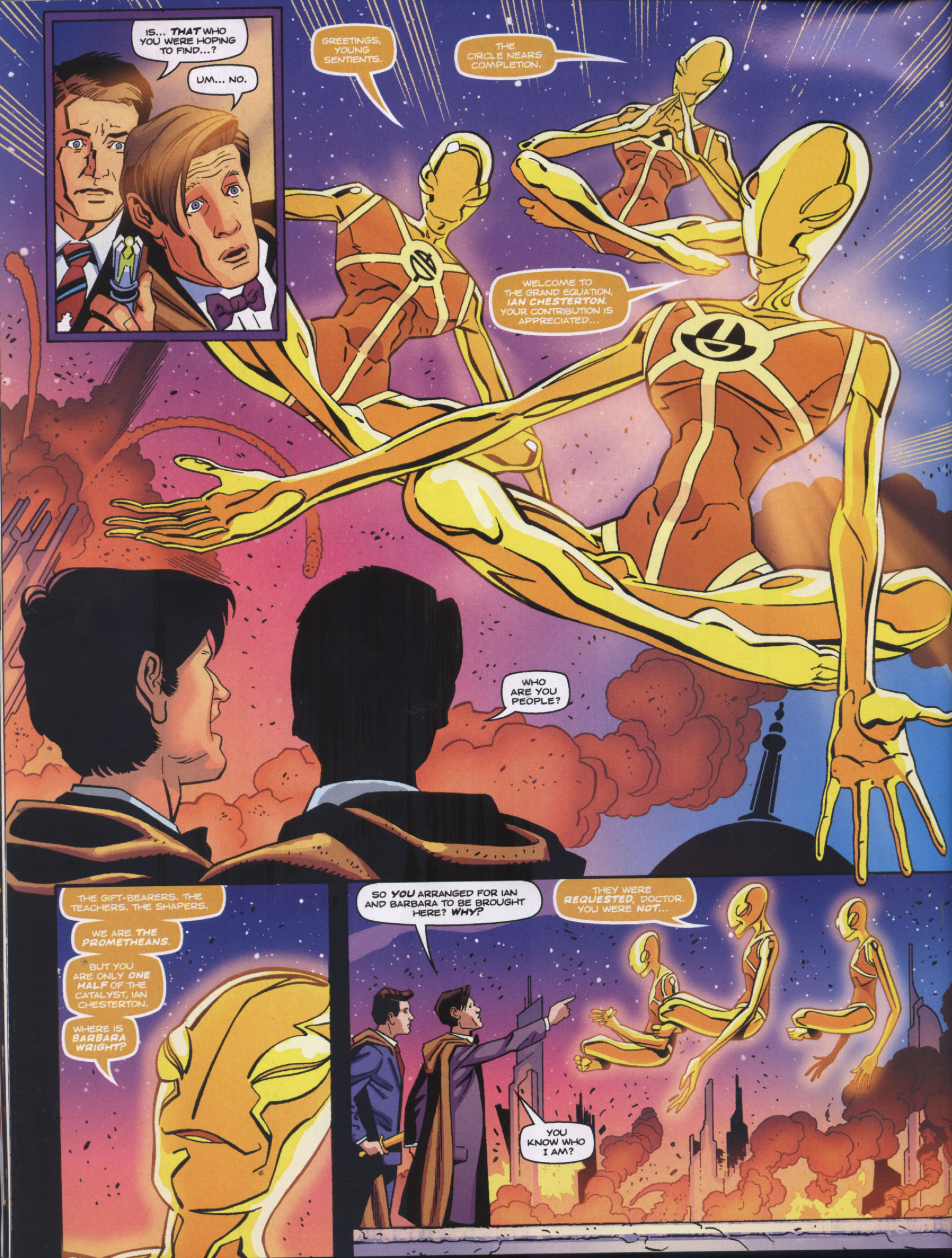

"THEY ARRIVE. SO *MAGNIFICENT* IN FORM, SO *PRIMAL* IN CONCEPTION...
"STILL LESS THAN A *HUNDRED* IN TOTAL, THE *TINIEST FRACTION* OF WHAT WE REQUIRE...
ZRAKK!
GAAAAGH!
"BUT THEIR *FURY* BLAZES SO *BRIGHTLY*. THEIR PASSION BURNS THE SKY...
ZRAKK!
"THEY FACE WEAPONS BUILT FROM THE HIGHEST REASON, ARMED ONLY WITH THEIR *RAGE*...
MILITIA SQUAD DELTA, *OPEN FIRE!*
ZROW! ZROW! ZROW!
AAAAH!
KRA-KAZZZ!
"...BUT THEIR RAGE IS *INFINITE*."

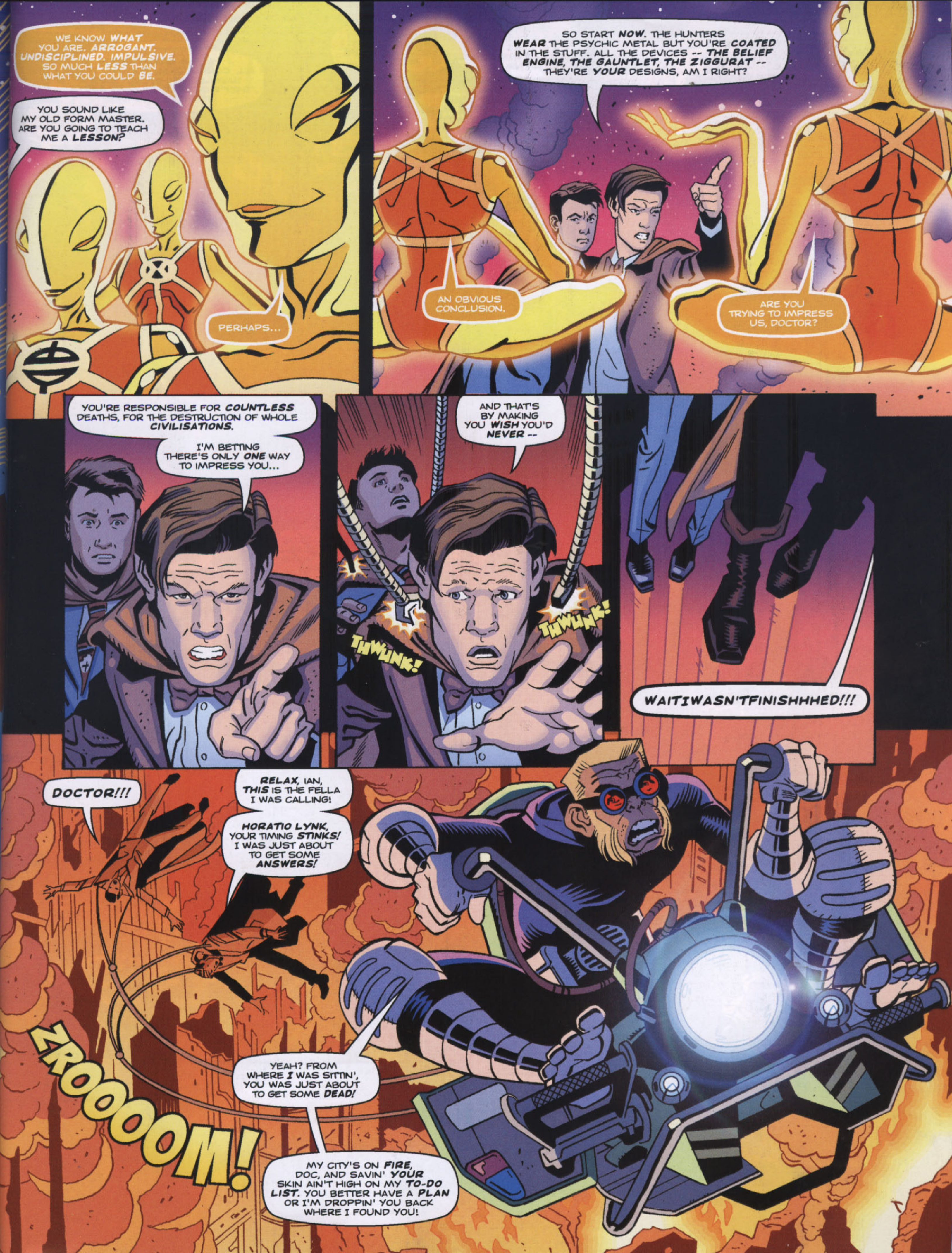

HEAR MY WORDS, YOU BEASTS IN THE SHAPE OF MEN! WE ARE THE HUNTERS! THE BURNING STONE IS OURS! IT IS OUR RIGHT, OUR HEART, OUR SKIN!
AND ALL WHO TAKE IT FROM US WILL DIE!
NO, PLEASE!
AAIIEEE!
WHAT -- ?
BOP!
HELLOOO! HATE TO INTERRUPT A GOOD RANT BUT WOULD YOU MIND SHUTTING UP FOR A SECOND? THE FRUIT POLICE WANT A WORD!
THIS "BURNING STONE" YOU LOT KEEP GOING ON ABOUT -- SORT OF GOLDY COLOUR, IS IT? LIKE YOUR ARMOUR? AND YOU CAME HERE LOOKING FOR MORE OF IT?
SORRY, BUT IT ALL GOT BLOWN UP...
BY ME!
RRAAARRR!
ANNNND WE'RE OFF!
WAAAAH!
KRA-CHOOM!

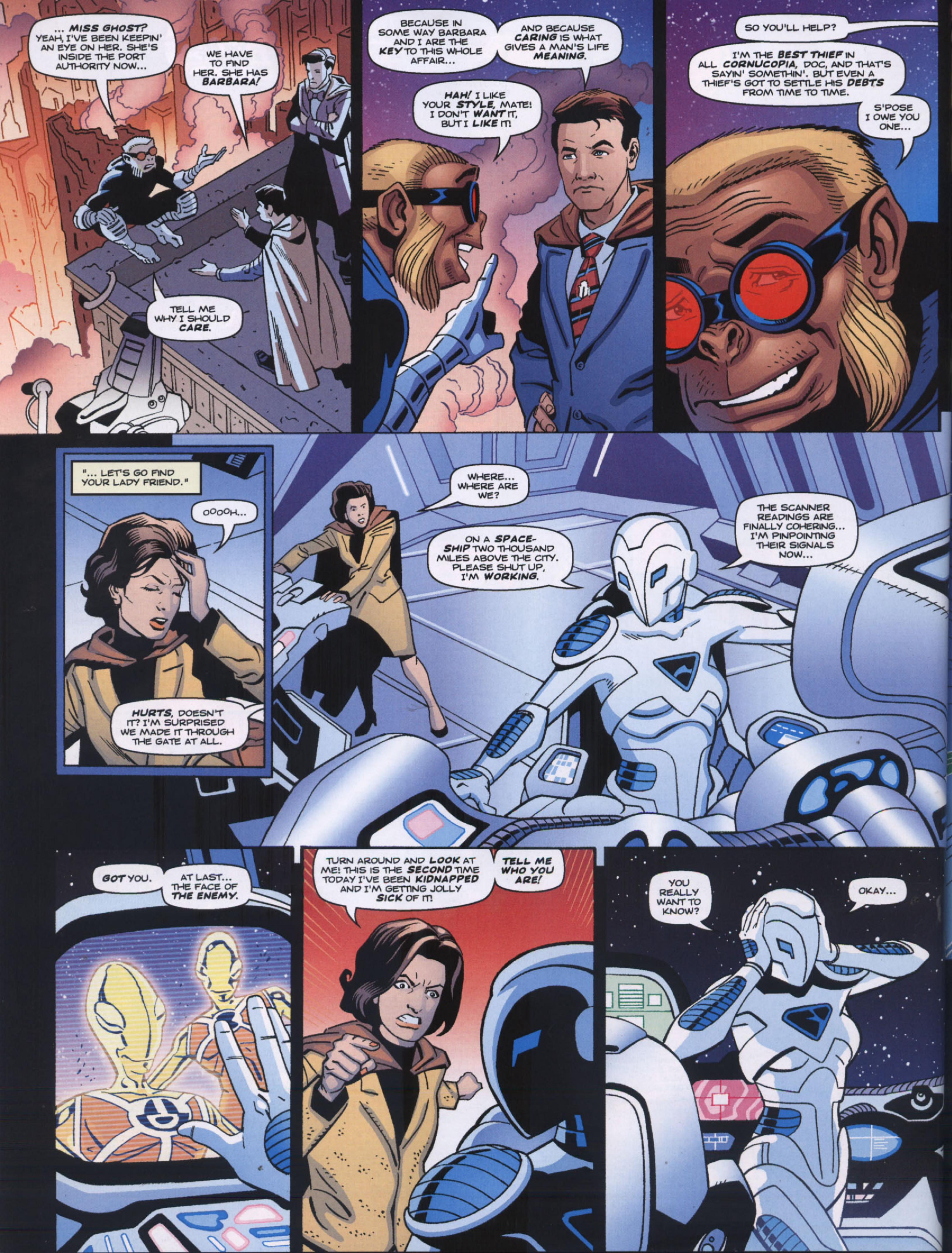

YOU HAVE NO PLACE TO HIDE! I AM KAGG OF THE BURNING PLAINS! I CAN TRACK A FLY ACROSS A SAND-STORM!
OH, BIG RESPECT! I'LL BET THOSE PESKY FLIES DON'T STAND A CHANCE AROUND YOU...
ROOOM!
"... BUT YOU STILL CAN'T BE IN TWO PLACES AT ONCE!"
QUICKLY, EVERYONE, THIS WAY! GET TO THE LOWER LEVELS!
YOU CANNOT RUN, FOOL...
THE GROUND ITSELF OBEYS ME!
HGGGH!
CHAKKA-KOOM!
YOUR LAUGHTER DIES NOW...
I WILL SLICE YOUR HEAD FROM YOUR SHOULDERS AND BEAR IT TO THE LEADER!
SPEARS ARE NO GOOD FOR CUTTING, YOU KNOW...
... YOU SHOULD TRY A SWORD!
SHRAKKK!
GAAAAHH!

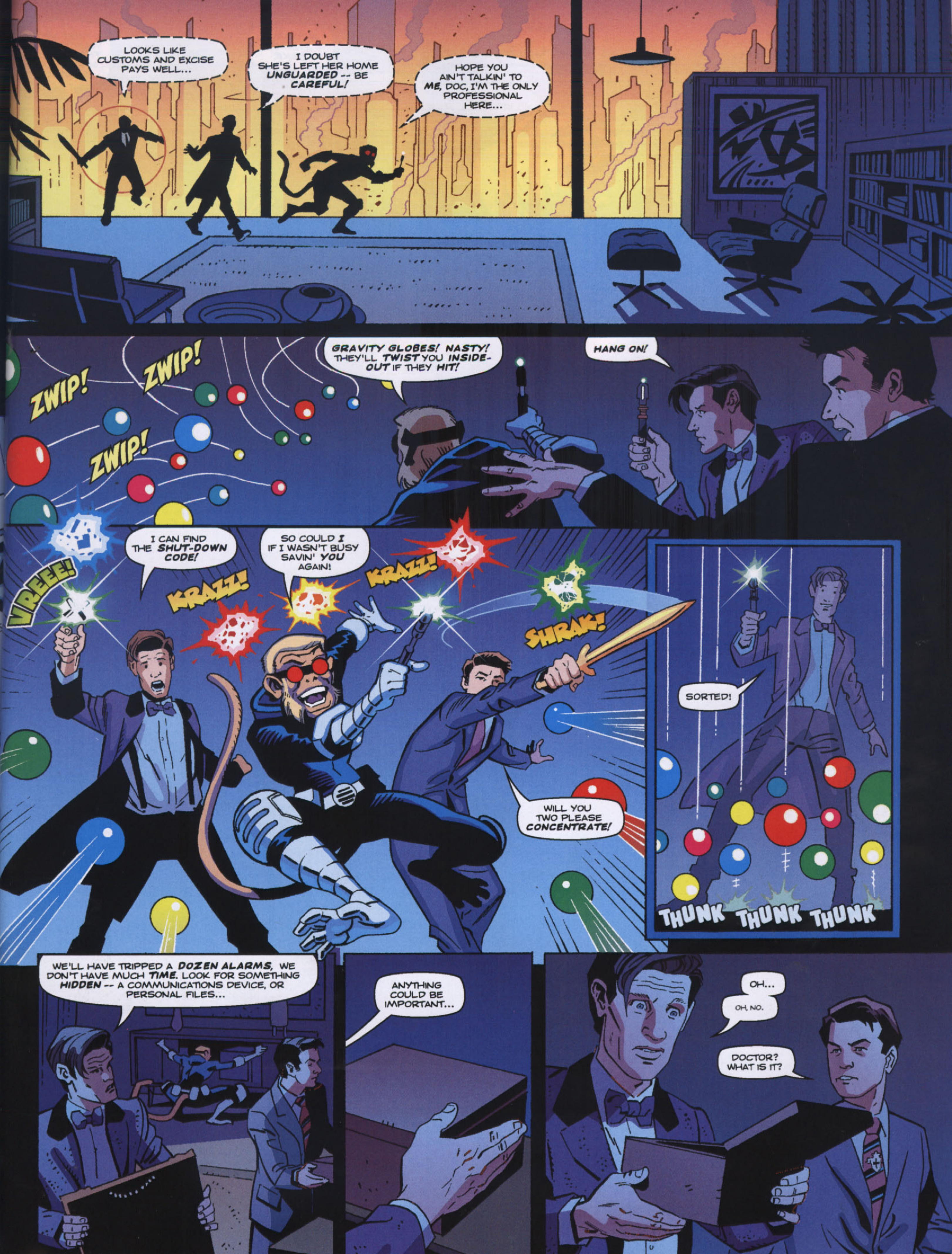

THE KNIGHT OF JAFFA STRIKES AGAIN! MERCI, **SIR IAN!**
YOU COULD HAVE GIVEN ME A LITTLE MORE TIME TO GET INTO POSITION -- BUT I SUPPOSE YOU ALWAYS **DID** LIKE TO KEEP ME ON MY TOES...
WHAT...?
I'VE ONLY EVER MET **ONE** MAN WHO COULD BE THAT **BRAVE** AND THAT **FOOLISH** AT THE SAME TIME. IT'S **GOOD** TO SEE YOU AGAIN...
DOCTOR.
IS HE ALIVE?
YES, BUT HE'LL BE OUT FOR HOURS. **TELEPATHIC FEEDBACK LOOP**, CAUSED BY **ONE** PSIONIC WEAPON DISRUPTING THE FLOW OF **ANOTHER.**
THAT **SWORD** CAME IN HANDY IN **ATHENS**, NICE TO SEE IT HASN'T LOST ITS **EDGE.**
WHAT KIND OF CREATURE **IS** THIS?
SOMETHING THAT CAN TRAVEL UNAIDED THROUGH **SPACE**, GENERATE **PSYCHIC ENERGY** WITH **BREATHTAKING EASE** AND TURN IT INTO A DEVASTATING **WEAPON...**
BUT DOESN'T HAVE A WORD FOR "METAL".
SSSHHHSSS
NOW WHAT?
AH, THE PLOT THICKENS...
HELLO, **MISS GHOST!** STILL HAUNTING CORNUCOPIA?
I HAD THE ODDEST FEELING YOU MIGHT SHOW YOUR FACE TONIGHT. LOOK FOR THE **MONSTERS**, LISTEN FOR THE **SCREAMS**, AND **THE DOCTOR** WILL APPEAR...
ALWAYS SLIGHTLY **TOO LATE.**
TELL ME **EVERYTHING** YOU KNOW ABOUT THESE "HUNTERS", AND MAKE IT **FAST.**
YOU **DON'T** PLAY GAMES, NOT WITH **ME! TALK!**
OH, I JUST **GOT** HERE -- **YOU FIRST...**
THEY ALL **GOT AWAY!** ARE YOU --
BARBARA, LOOK OUT!

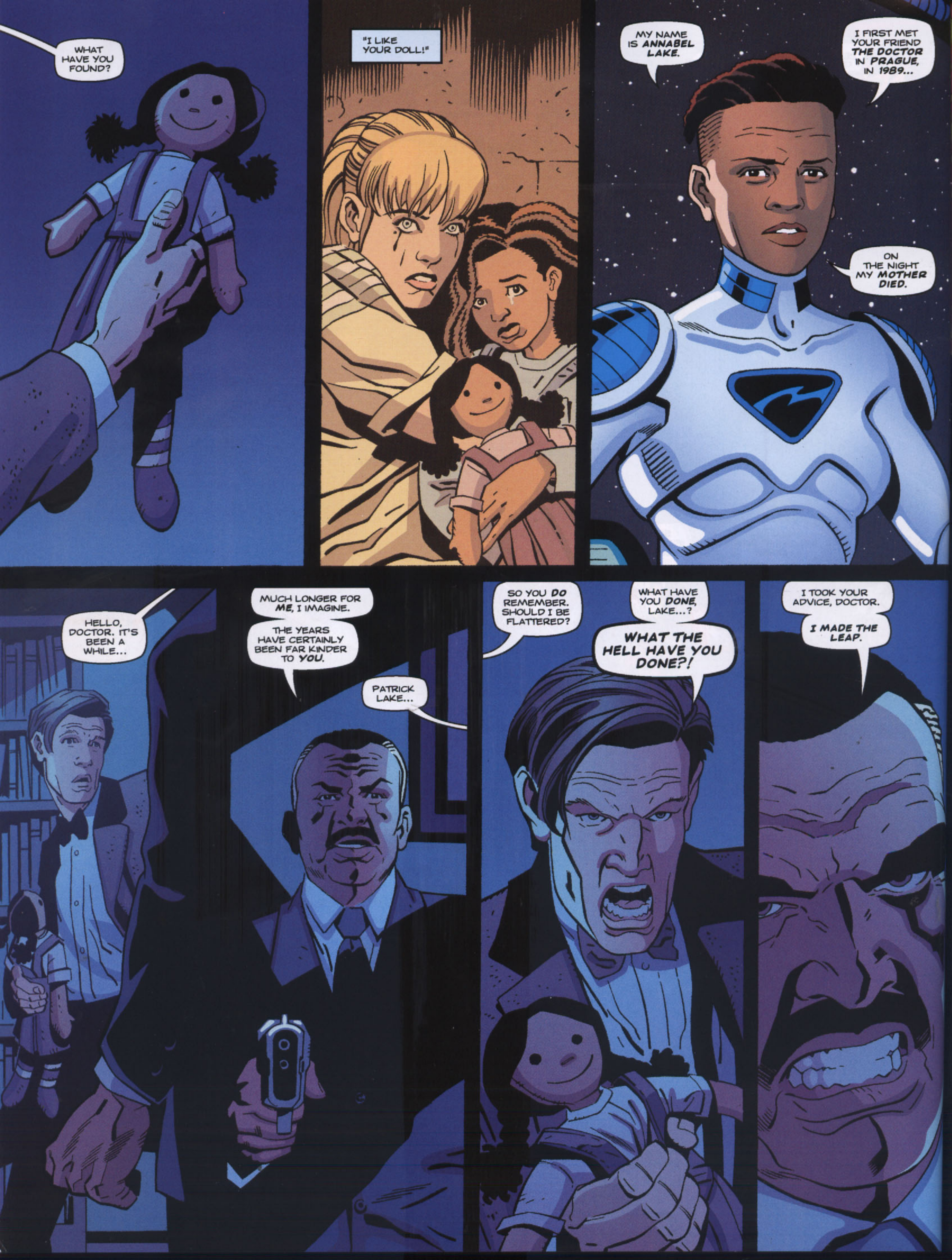

AAAH!
FRIEND OF YOURS, DOCTOR?
TELL ME WHAT I WANT TO KNOW AND SHE GETS TO KEEP HER FACE.
LET ME GO!
HEY!
SRAKKK!
NO! BARBARA!!!
DOCTOR, WHERE IS SHE? WHERE'S BARBARA?!
HARMONIC OVERLOAD -- THAT TELEPORT GATE WASN'T SET FOR TWO!
IS SHE ALRIGHT? TELL ME SHE'S ALRIGHT!
THAT WAS A SHORT-RANGE FIELD, SHE CAN'T BE FAR. WE'LL FIND HER, IAN!
WHY HAS THIS HAPPENED TO US? WHY HAVE WE BEEN TAKEN LIKE THIS, DRAGGED BACK INTO THIS LUNACY ALL OVER AGAIN?!
I -- I HONESTLY DON'T KNOW...
ALL WE WANTED WERE OUR LIVES BACK... W-WE CAN'T BE CHEATED OUT OF THAT NOW...
DOCTOR, I CAN'T LOSE HER...
YOU WON'T. I PROMISE.
C'MON, WE NEED TO GET TO HIGHER GROUND!
THRAKK!
WHAT ARE YOU TRYING TO DO?
CALL FOR HELP!
WHERE ARE YOU...?
VREEEE!
THROOM!

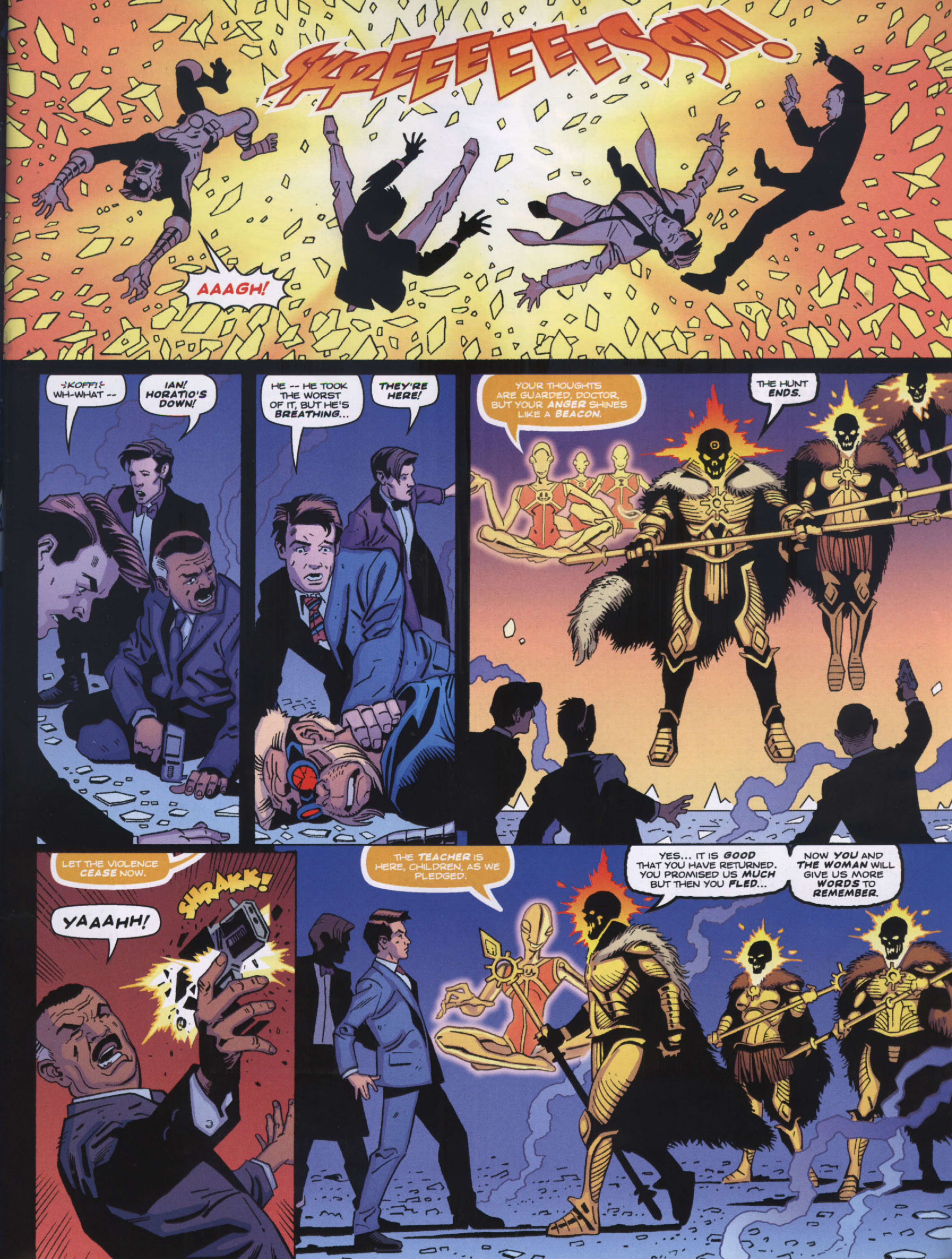

IS... **THAT** WHO YOU WERE HOPING TO FIND...?
UM... NO.
GREETINGS, YOUNG SENTIENTS.
THE CIRCLE NEARS COMPLETION.
WELCOME TO THE GRAND EQUATION, **IAN CHESTERTON.** YOUR CONTRIBUTION IS APPRECIATED...
WHO ARE YOU PEOPLE?
THE GIFT-BEARERS. THE TEACHERS. THE SHAPERS.
WE ARE **THE PROMETHEANS.**
BUT YOU ARE ONLY **ONE HALF** OF THE CATALYST, IAN CHESTERTON.
WHERE IS **BARBARA WRIGHT?**
SO **YOU** ARRANGED FOR IAN AND BARBARA TO BE BROUGHT HERE? **WHY?**
THEY WERE **REQUESTED,** DOCTOR. YOU WERE **NOT...**
YOU KNOW WHO I AM?

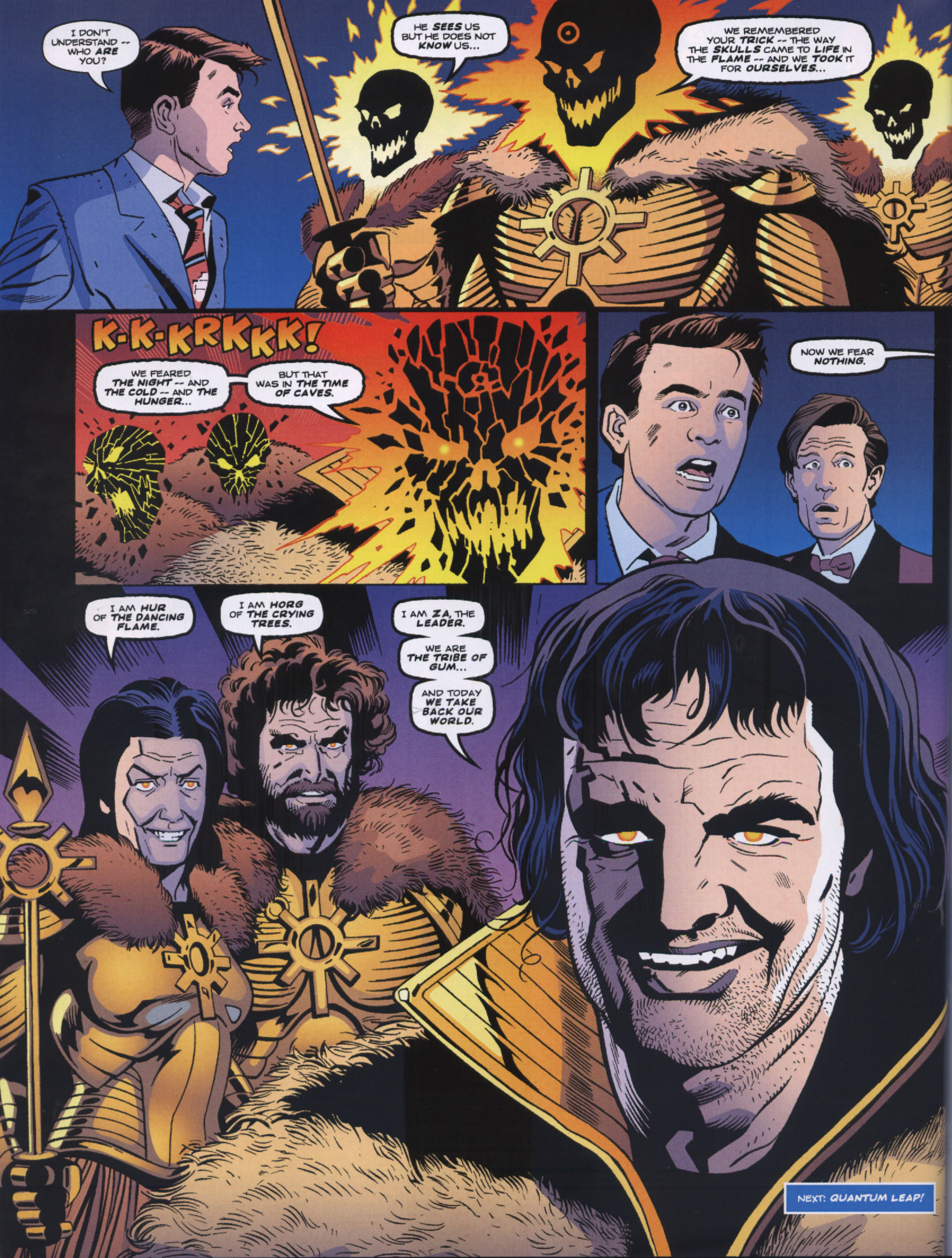

WE KNOW WHAT YOU ARE. ARROGANT. UNDISCIPLINED. IMPULSIVE. SO MUCH LESS THAN WHAT YOU COULD BE.
YOU SOUND LIKE MY OLD FORM MASTER. ARE YOU GOING TO TEACH ME A LESSON?
PERHAPS...
SO START NOW. THE HUNTERS WEAR THE PSYCHIC METAL BUT YOU'RE COATED IN THE STUFF. ALL THE DEVICES -- THE BELIEF ENGINE, THE GAUNTLET, THE ZIGGURAT -- THEY'RE YOUR DESIGNS, AM I RIGHT?
AN OBVIOUS CONCLUSION.
ARE YOU TRYING TO IMPRESS US, DOCTOR?
YOU'RE RESPONSIBLE FOR COUNTLESS DEATHS, FOR THE DESTRUCTION OF WHOLE CIVILISATIONS.
I'M BETTING THERE'S ONLY ONE WAY TO IMPRESS YOU...
AND THAT'S BY MAKING YOU WISH YOU'D NEVER --
THWUNK!
THWUNK!
WAITIWASN'TFINISHHHED!!!
DOCTOR!!!
RELAX, IAN, THIS IS THE FELLA I WAS CALLING!
HORATIO LYNK, YOUR TIMING STINKS! I WAS JUST ABOUT TO GET SOME ANSWERS!
ZROOOOOM!
YEAH? FROM WHERE I WAS SITTIN', YOU WAS JUST ABOUT TO GET SOME DEAD!
MY CITY'S ON FIRE, DOC, AND SAVIN' YOUR SKIN AIN'T HIGH ON MY TO-DO LIST. YOU BETTER HAVE A PLAN OR I'M DROPPIN' YOU BACK WHERE I FOUND YOU!


... MISS GHOST? YEAH, I'VE BEEN KEEPIN' AN EYE ON HER. SHE'S INSIDE THE PORT AUTHORITY NOW...
WE HAVE TO FIND HER. SHE HAS BARBARA!
TELL ME WHY I SHOULD CARE.
BECAUSE IN SOME WAY BARBARA AND I ARE THE KEY TO THIS WHOLE AFFAIR...
AND BECAUSE CARING IS WHAT GIVES A MAN'S LIFE MEANING.
HAH! I LIKE YOUR STYLE, MATE! I DON'T WANT IT, BUT I LIKE IT!
SO YOU'LL HELP?
I'M THE BEST THIEF IN ALL CORNUCOPIA, DOC, AND THAT'S SAYIN' SOMETHIN'. BUT EVEN A THIEF'S GOT TO SETTLE HIS DEBTS FROM TIME TO TIME.
S'POSE I OWE YOU ONE...
"... LET'S GO FIND YOUR LADY FRIEND."
OOOOH...
HURTS, DOESN'T IT? I'M SURPRISED WE MADE IT THROUGH THE GATE AT ALL.
WHERE... WHERE ARE WE?
ON A SPACE-SHIP TWO THOUSAND MILES ABOVE THE CITY. PLEASE SHUT UP, I'M WORKING.
THE SCANNER READINGS ARE FINALLY COHERING... I'M PINPOINTING THEIR SIGNALS NOW...
GOT YOU.
AT LAST... THE FACE OF THE ENEMY.
TURN AROUND AND LOOK AT ME! THIS IS THE SECOND TIME TODAY I'VE BEEN KIDNAPPED AND I'M GETTING JOLLY SICK OF IT!
TELL ME WHO YOU ARE!
YOU REALLY WANT TO KNOW?
OKAY...


LOOKS LIKE CUSTOMS AND EXCISE PAYS WELL...
I DOUBT SHE'S LEFT HER HOME **UNGUARDED** -- BE **CAREFUL!**
HOPE YOU AIN'T TALKIN' TO **ME,** DOC, I'M THE ONLY PROFESSIONAL HERE...
ZWIP!
ZWIP!
ZWIP!
GRAVITY GLOBES! NASTY! THEY'LL **TWIST** YOU **INSIDE-OUT** IF THEY **HIT!**
HANG ON!
VREEE!
I CAN FIND THE **SHUT-DOWN CODE!**
KRAZZ!
SO COULD **I** IF I WASN'T BUSY SAVIN' **YOU** AGAIN!
KRAZZ!
SHRAK!
WILL YOU TWO PLEASE **CONCENTRATE!**
SORTED!
THUNK THUNK THUNK
WE'LL HAVE TRIPPED A **DOZEN ALARMS,** WE DON'T HAVE MUCH **TIME.** LOOK FOR SOMETHING **HIDDEN** -- A COMMUNICATIONS DEVICE, OR PERSONAL FILES...
ANYTHING COULD BE IMPORTANT...
OH...
OH, NO.
DOCTOR? WHAT IS IT?


WHAT HAVE YOU FOUND?
"I LIKE YOUR DOLL!"
MY NAME IS **ANNABEL LAKE**.
I FIRST MET YOUR FRIEND **THE DOCTOR** IN **PRAGUE**, IN **1989**...
ON THE NIGHT MY **MOTHER** DIED.
HELLO, DOCTOR. IT'S BEEN A WHILE...
MUCH LONGER FOR **ME**, I IMAGINE.
THE YEARS HAVE CERTAINLY BEEN FAR KINDER TO **YOU**.
PATRICK LAKE...
SO YOU **DO** REMEMBER. SHOULD I BE FLATTERED?
WHAT HAVE YOU **DONE**, LAKE...?
WHAT THE HELL HAVE YOU DONE?!
I TOOK YOUR ADVICE, DOCTOR.
I MADE THE LEAP.


SKREEEEEESSH!
AAAGH!
KOFF! WH-WHAT --
IAN! HORATIO'S DOWN!
HE -- HE TOOK THE WORST OF IT, BUT HE'S BREATHING...
THEY'RE HERE!
YOUR THOUGHTS ARE GUARDED, DOCTOR, BUT YOUR ANGER SHINES LIKE A BEACON.
THE HUNT ENDS.
LET THE VIOLENCE CEASE NOW.
YAAAHH!
SHRAKK!
THE TEACHER IS HERE, CHILDREN, AS WE PLEDGED.
YES... IT IS GOOD THAT YOU HAVE RETURNED. YOU PROMISED US MUCH BUT THEN YOU FLED...
NOW YOU AND THE WOMAN WILL GIVE US MORE WORDS TO REMEMBER.


I DON'T UNDERSTAND -- WHO ARE YOU?
HE SEES US BUT HE DOES NOT KNOW US...
WE REMEMBERED YOUR TRICK -- THE WAY THE SKULLS CAME TO LIFE IN THE FLAME -- AND WE TOOK IT FOR OURSELVES...
K-K-KRKKKK!
WE FEARED THE NIGHT -- AND THE COLD -- AND THE HUNGER...
BUT THAT WAS IN THE TIME OF CAVES.
NOW WE FEAR NOTHING.
I AM HUR OF THE DANCING FLAME.
I AM HORG OF THE CRYING TREES.
I AM ZA, THE LEADER.
WE ARE THE TRIBE OF GUM...
AND TODAY WE TAKE BACK OUR WORLD.

NEXT: *QUANTUM LEAP!*

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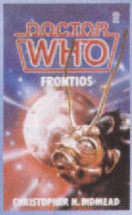

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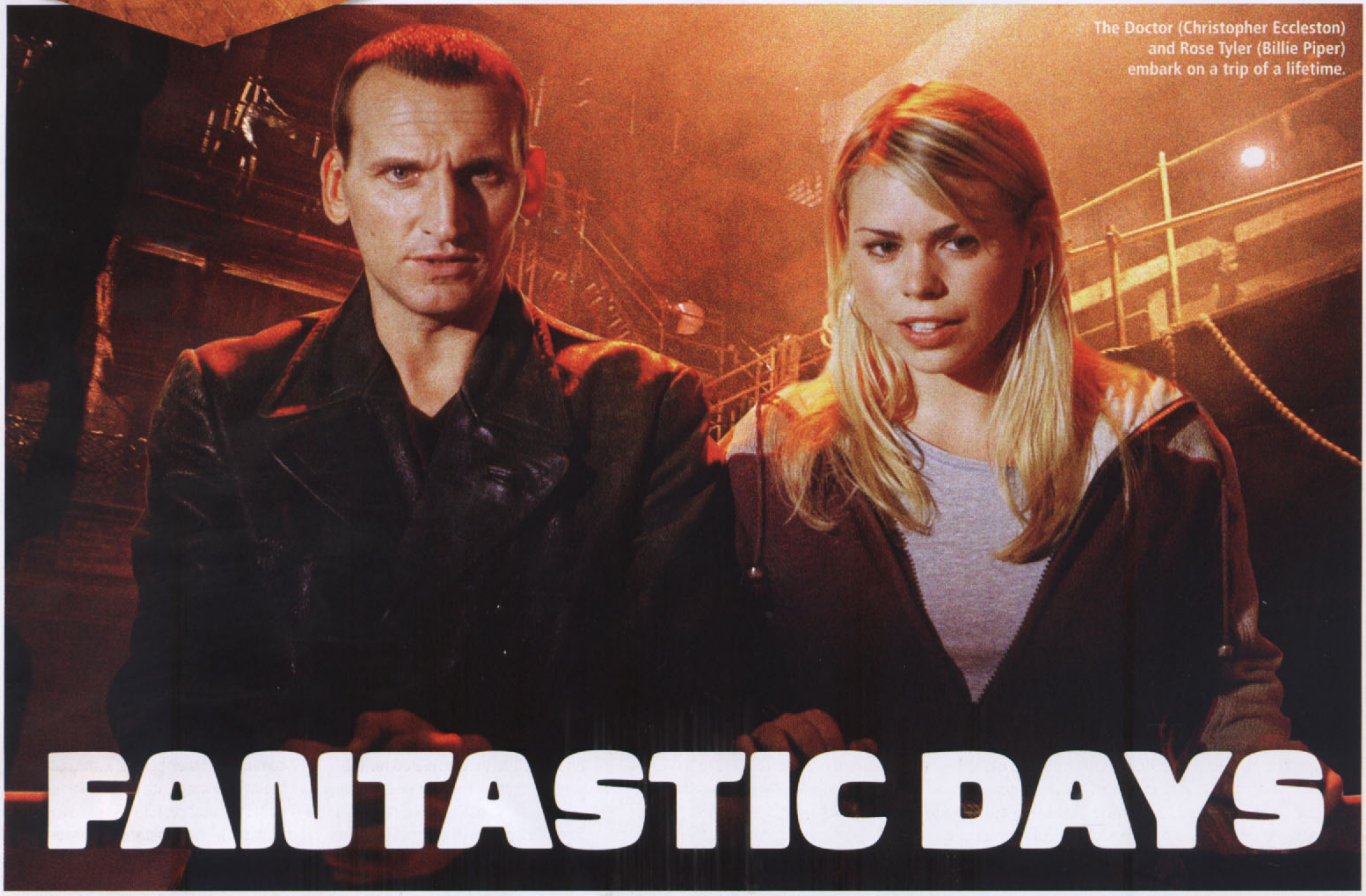
COUNTDOWN TO 50

DWM counts down to the 50th anniversary of *Doctor Who* this November, with its season-by-season celebration...


The Doctor (Christopher Eccleston) and Rose Tyler (Billie Piper) embark on a trip of a lifetime.

FANTASTIC DAYS

A new century, a new season, and a new Doctor – but he's not a happy man, and it takes a human girl to help him work through his grief...

FEATURE BY **JACQUELINE RAYNER**

THIS ISSUE SERIES TWENTY-SEVEN (2005)

There are so many things that could be written about this amazing season, but they have to be put aside, because there will never be another chance to talk about the Ninth Doctor.

What to make of him? Manic and wild-eyed, grinning and gurning, but callous too, no longer compassionate – see his dismissal of Mickey as a 'stupid ape'. The Doctor has not always been a consistent character, but Russell T Davies – possibly the greatest writer of character-led drama around – isn't going to have slipped up there. It must all mean something.

"It wasn't my fault!" the Doctor tells the Nestene Consciousness, a man in denial. At the end of *The End of the World* we get a clue:

"You think it'll last forever, the people and cars and concrete. But it won't. One day it's all gone, even the sky. My planet's gone. It's dead. It burned

MYTH MAKERS

PHIL COLLINSON

PRODUCER

Phil Collinson – the first *Doctor Who* producer to have been born in the 1970s! – was originally an actor. Collinson, who comes from Leeds, attended drama school, but soon realised that a career in front of the cameras wasn't for him.

A part in Russell T Davies' groundbreaking drama *Queer as Folk* was written with Collinson in mind, but in the end went to another actor. He did, however, briefly appear in *Coronation Street*, a show he would later have a much bigger connection with. Moving behind the scenes, Collinson's early work was on soap operas as a writer and script editor, he then became a producer working on shows including *Linda Green*, *Born and Bred*, and the paranormal series *Sea of Souls*.

An old friend of executive producer Russell T Davies, Collinson was producer of *Doctor Who* from the time the series entered production in 2004 until 2008. He also acted as executive producer on the successful CBBC *Doctor Who* spin-off *The Sarah Jane Adventures*. When the BBC decided to make Manchester a focus for production, Collinson was recruited for the new Head of Drama role. However, after a short time he was offered his dream role as producer of *Coronation Street*, seeing him remain in Manchester but move to ITV in 2010 (where he allegedly earned the nickname 'Cullinson' after getting rid of a number of *Coronation Street* characters).

He is due to leave *Coronation Street* at the beginning of 2013 and will move to a new role in which he will work to develop new drama for ITV.

MEMORABLE MOMENTS

"What did you do that for? It was scared! It was *scared!*"
Aliens of London
The Doctor has rarely been so furious as he is here, raging at the death of a tiny, terrified pig, robbed of its life.

"So. You gonna be there for me, love?"
Father's Day
The heartbreaking moment that Pete Tyler gives up his life to save the world. An ordinary man – an extraordinary hero.

"Are you my mummy?"
The Empty Child
Who would ever have believed a child in a gasmask could be so terrifying? The series gets a new catchphrase, and creates new nightmares.

"I won't see you again. Not like this. Not with this daft old face."
The Parting of the Ways
Rose would do anything to save the Doctor. Now the Doctor gives up his life to save Rose.

Rose (Billie Piper) gives the Doctor a new lease of life.

like the Earth. It's rocks and dust before its time." The Doctor confesses to Rose that he's the only survivor of a war. And it *is* a confession, because he's just spent the last 45 minutes manufacturing an appropriate context in which to bare all. Suddenly we see a shell-shocked Doctor, a grief-stricken one. He's been manic and grinning because he's trying to cover up what he's feeling inside.

Grief goes through stages. Of course people are complex and it's never clear cut, but there's an overall progression that can be traced in the reactions to loss. The Doctor we meet in *Rose* was in denial, the Doctor at the end of *The End of the World* shows he's in pain.

We've rarely been privy to the Doctor's inner thoughts and feelings, but then nothing up till now has ever come close to the agony he's experiencing. It makes sense of complaints made at the time of broadcast about the Doctor's seeming emasculation, the way that his adventures were resolved by someone else. He's still the Doctor, he still gets involved, but it's so much more difficult for him now. Rose's gymnastics defeat the Nestene Consciousness. It's left to Gwyneth to ignite the Gelth and Mickey to nuke Downing Street. This Doctor enables, but perhaps he can't always face the responsibility of delivering the *coup de grace*.

He moves on. Look at the anger and bargaining in *Dalek*. The Doctor rants and raves at this final example of his old enemy, and it's here we learn more about what went on – the Time Lords against the Daleks, both annihilated, both burned from the universe. And the Doctor... the Doctor made it happen.

Perhaps if he destroys this Dalek, it'll make it all okay again. The sacrifice won't have been for nothing. He's bargaining with the universe, desperate to rid himself of the guilt, the anger, the loathing... even if he has to give up Rose to do it. But Rose, even at the moment when she thought he'd sent her to her death, gave him absolution. "It wasn't your fault. Remember that, okay, it wasn't your fault." This is huge for him. Perhaps he can be forgiven after all? He hits the depression stage – "I couldn't... I wasn't.... Oh, Rose. They're all dead."

The Doctor is calmer now. While he's still intolerant, his sense of perspective is returning. "Who said you're not important?" he tells Sarah and Stuart in *Father's Day*. He's furious with Rose but tries to save her from the consequences of her actions. It's Pete's sacrifice that ultimately saves the day, and in acknowledging Pete's supreme bravery, the Doctor can start to accept what happened during the Time War.

"Everybody lives, Rose. Just this once! Everybody lives!" declares a joyous Doctor towards the end of *The Doctor Dances*. Even the heroic self-sacrifice by Captain Jack has a happy ending – and suddenly, wonderfully, the Doctor is working through his grief. No more need of cheesy grins, or enforced jollity that wasn't there behind the eyes. The Doctor is whole, and he is himself once more.

What remains? Acceptance and hope. The Doctor may have accepted what happened, but he knows he could never do it again. "What are you, coward or killer?" "Coward any day."

Rose ends the Time War, and with it she brings an end to the process of grief. It's Rose who has guided the Doctor this far, Rose who has recreated him. Is it any wonder that he loves her? Is it any wonder that he can't let her die? In sacrificing himself, the Doctor is making peace with the universe – with himself. Perhaps it's only through letting go of this incarnation who has suffered so much that he can find hope for the future – the hope of a new Doctor.

But there's something I need to say to the Ninth Doctor, before he goes:

Doctor. I just want to tell you. You were fantastic. Absolutely fantastic. **DWM**

> **'We've rarely been privy to the Doctor's inner thoughts and feelings, but then nothing till now has come close to the agony he's experiencing.'**

STAR PERFORMANCE

CHRISTOPHER ECCLESTON

DOCTOR WHO

Salford-born Christopher Eccleston – a huge fan of Manchester United FC – harboured ambitions of becoming a footballer as a young man, but although he won a place in Salford Boys team, it was acting where he truly made his mark. He trained as an actor first in Salford, and then at the Central School of Speech and Drama, and his breakthrough role came in his mid-twenties, when he gave an astonishing and harrowing performance as Derek Bentley in the true-life film *Let Him Have It* (1991).

Eccleston gained a reputation for intense roles, becoming a well-known face through shows including *Cracker*, *Our Friends in the North*, *Hillsborough*, *Jude* and *Othello*, although a guest role in BBC Two comedy series *The League of Gentlemen* showed that he also had a lighter side. Cinema audiences saw him in hits such as *Shallow Grave* and *28 Days Later*...

In 2003 he took the role of Steven Baxter – apparently the Son of God – in Russell T Davies' controversial drama *The Second Coming*. Eccleston's collaboration with Davies would continue when he became the first TV Doctor of the twenty-first century. On hearing that Davies was bringing back *Doctor Who*, Eccleston emailed him and asked to be considered for the part. Despite being very well received – he was voted 2005's Most Popular Actor in both the National Television Awards and *TV Choice* Awards – Eccleston decided to leave *Doctor Who* after only one season.

The actor has never sought fame, and chooses his roles carefully, being especially drawn to good writing – he's appeared in no less than six projects by acclaimed scriptwriter Jimmy McGovern, and often commented that he was attracted to the role of the Ninth Doctor because of his admiration for Russell T Davies.

After he left *Doctor Who*, Eccleston went to America, appearing in NBC drama *Heroes*, but found it hard to find roles he was passionate about, and returned to the UK to appear as John Lennon in 2010 drama *Lennon Naked*. More recently, he's starred in the TV movie *The Borrowers* (2011) and BBC One drama *Blackout* (2012).

THE FACT OF FICTION
ENLIGHTENMENT

Tegan gains an admirer, Turlough jumps ship and the Doctor finally confronts the Black Guardian. The race is on for the greatest prize of all...

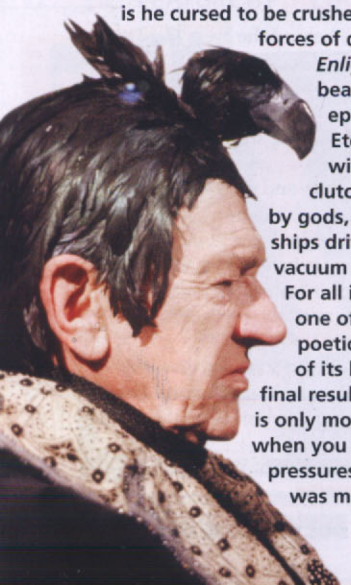
FEATURE BY **DAVID BRYHER**

For a science-fiction series, *Doctor Who* shows a surprising knack for what might more readily be termed fantasy. It's a tradition stretching back to the weirdness of *Inside the Spaceship* (1964), or the storybook setting of *The Mind Robber* (1968). Even as far back as the series' embryonic days, a working title rolling around the BBC's offices had a sense of fairytale weirdness about it: *Nothing at the End of the Lane*... But by the time Season 20 comes along, the series might as well strap on a pair of fairy wings and sprinkle glitter in its wake!

By this point in the show's 20th anniversary year, we've had more of the Mara's mind games, a Flying Dutchman seeking to steal the Doctor's immortality, and space Vikings guarding the explosive secret at the heart of creation. The anniversary itself will be marked by a fairytale about an ancient king buried in a castle in the heart of hell. But you'd be hard pushed to find a more fantasy-flavoured story – in this year, or any other – than *Enlightenment*.

Godlike beings race sailing ships around the planets, using the minds of mortals as playgrounds. Even godlier godlike beings wait in a crystal castle beyond the finishing line, ready to award the winner the greatest prize in the universe. Hanging in the balance, order and chaos, creation itself. And the key to it all lies with one confused young man, lost and far from home, and the terrible decision he must make. Will he bravely stand up for what is right? Or is he cursed to be crushed forever by the forces of darkness?

***Enlightenment* is a beautiful mix of the epic and the ant-like: Eternals fall in love with humans, mortals clutch at the power held by gods, frail wooden sailing ships drift through the cold vacuum between the stars. For all its grandeur, it is one of *Doctor Who*'s most poetic stories, and one of its loveliest. That the final result is so triumphant is only more surprising when you understand the pressures under which it was made...**



PART ONE
FIRST BROADCAST: 1 MARCH 1983

Tegan (Janet Fielding) and Turlough (Mark Strickson) play chess in the TARDIS. The lights dim: the ship's power is being drained. The Doctor (Peter Davison) hears a voice echoing around the console room and realises that someone is trying to send them a message. The Doctor boosts the power, and the White Guardian (Cyril Luckham) starts to fade in and out of existence...

■ Cyril Luckham first played the White Guardian in the opening scene of *The Ribos Operation* (1978), the story which introduced the character. Although his mission for the Doctor – the search for the six segments of the Key to Time – took the whole of Season Sixteen, we didn't see the White Guardian again until this story (although we heard his voice in *The Stones of Blood* (1978), played by Gerald Cross).

■ Dick Mills, responsible for *Enlightenment*'s sound effects, tried to closely copy the tinkling sound effect that accompanied the White Guardian's appearance in *The Ribos Operation*.

■ If there wasn't so much interference, the White Guardian's full warning would have been audible. Luckham recorded a full stretch of dialogue which was faded up and down during editing: "The balance of power is at risk. There is extreme danger. The co-ordinates are galactic north six degrees by nine zero seven seven. Please go immediately. You must not allow her to win. Prevent the sign of death." The 'her' in question is Captain Wrack, and the "sign of death" most likely a reference to the deadly red jewels she gifted to those she meant to kill.

■ Director Fiona Cumming was unsure of what to call the central glass column of the TARDIS console (the thing we usually call the 'time rotor'), so her notes referred to it as 'the Gallopeter'.

A ship in space? Whatever next!? An old bus?

As the White Guardian tries to deliver his message, he is interrupted by a vision of the Black Guardian (Valentine Dyall), who threatens the Doctor with death. Turlough cuts the power – claiming that the TARDIS was about to blow up – and the Guardians vanish.

■ Valentine Dyall's first appearance was in *The Armageddon Factor* (1979), the story which wrapped up Season Sixteen and the Doctor's hunt for the Key to Time. The character returned in *Mawdryn Undead* (1983) and *Terminus* (1983), the two stories prior to this which, with *Enlightenment*, make up what is commonly known as the 'Black Guardian trilogy'.

■ The reason that Turlough is acting so shifty is because he agreed to act as the Black Guardian's agent in *Mawdryn Undead*, in return for being freed from his exile on Earth.

The TARDIS arrives at the co-ordinates given by the White Guardian. The scanner screen shows nothing but darkness outside. The Doctor and Turlough set out to investigate, while Tegan stays behind in case the White Guardian tries to make contact again. ►

ESSENTIAL INFO

■ *Doctor Who*, like much of the media in the twentieth century, was not known as a shining beacon of equal opportunities. Although the show's early success was largely down to the talents of a woman – its first producer, Verity Lambert – it was rare to see female writers or directors crop up on the credits. *Enlightenment* remains unique as the only story to be both written and directed by women.

■ Barbara Clegg had made a successful career as a staff writer for BBC radio; for many years prior to its cancellation, she wrote for the Radio 2 drama serial *Waggoner's Walk*. Clegg submitted a pitch to the *Doctor Who* office in 1981, for a story about sailing ship racing in space called *The Enlighteners*. The basic idea would, of course, go on to become this story.

■ Director Fiona Cumming was no stranger to *Doctor Who*, having already directed *Castrovalva* (1982) and *Snakedance* (1983) by this point. She was attached to this story

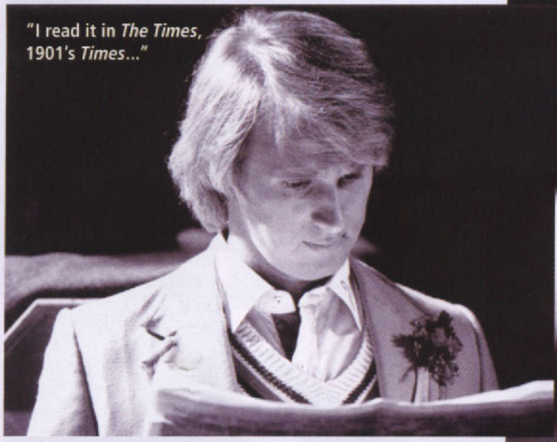
> "Oh, Doctor, you're such a fool. Did you really think your Ephemeral mind could defeat me?"

because script editor Eric Saward felt she had a knack for stories strongly based on character interaction. Saward didn't have a lot of confidence in the story as it stood, but Cumming found it "totally absorbing."

■ Due to its strong links to other stories in Season 20, and to adventures further back in *Doctor Who*'s history, Saward wrote dialogue pertaining to the 'bigger picture', especially in the final confrontation with the Guardians in Part Four.

■ The story's production began in earnest in November 1982. There were to be two main blocks of filming: the first at Ealing Studios, on film, took place from 3-5 November and comprised all scenes set on deck and a number of model shots. Rehearsals for the studio recording (which would include all scenes below decks and those in the TARDIS) began on 6 November, with studio time booked for later in November and early December. The cast gathered for these rehearsals, where they met guest stars Peter Sallis (Striker) and David Rhule (Mansell). You may notice that these actors are not in the finished story...

■ In late 1982, the electricians union EEPTU went on strike, disrupting much of the work at the BBC's studios. *Doctor Who* was hit hard. The final story of the season (Eric Saward's *The Return* – later made as *Resurrection of the Daleks* (1984)) was pushed clean into the following year. *Terminus* (1983) still needed an extra day in studio to film scenes not captured in its allotted time. The original plan had been to give it a day from *Enlightenment*'s studio time, but now that recording block had to be cancelled. *Enlightenment* itself suffered by losing Peter Sallis and David Rhule to other obligations. The story's studio time was finally rearranged for mid-January 1983 – just a few short weeks before broadcast, meaning that almost every aspect of the story was tackled in an extremely shortened timeframe.



"I read it in *The Times*, 1901's *Times*..."

Turlough still hasn't killed the Doctor.

◄ ■ "Save the arguing until later!" the Doctor tells his companions – echoing Peter Davison's concerns that, without the mollifying force of Nyssa (who departed the show in *Terminus*), the relationships between the occupants of the TARDIS were perhaps too fraught. Producer John Nathan-Turner recalled, in his memoirs in **DWM** 236, that he received a phone call from Davison, who was worried that the dialogue was too antagonistic, with Tegan's constant whinging coming in for particular criticism. Although it seems no particular rewrites were made to soften this, Nathan-Turner claimed that strong notes were passed down to director Fiona Cumming, and that he did his best to chivvy up the main cast.

■ The TARDIS toolkit seen here made its first appearance in *Earthshock* (1982).

The Doctor and Turlough realise they have landed on a sailing ship. A crewman enters, checks the cargo, then drifts off again. His expression makes the Doctor suspect he is hypnotised.

■ The set dressing for the ship was not created specially for the story; instead, it was cobbled together from stock held at nearby prop warehouses. (Some of the props had previously been used in productions as diverse as the TV series *Sir Francis Drake* (1961-62, featuring Roger Delgado) and the saucy highwayman comedy *Carry On Jack* (1963), in which Bernard Cribbins makes his first *Carry On* appearance.)

■ The sets were designed by the late Colin Green, whose earlier work included episodes of 1970s high-seas drama *The Onedin Line*. (Older readers may now have that theme tune stuck in their head.) His one previous *Doctor Who* credit was as the designer on *Death to the Daleks* (1974).

■ An early idea to mount the sets on rockers, to suggest the motion of the sea, was nixed due to cost and other practical considerations.

■ Though not given a name in the script, Fiona Cumming dubbed this ship the *Shadow* during the story's production.

The power inside the TARDIS starts to fluctuate again as the White Guardian desperately tries to speak to Tegan. The console explodes – and Tegan sees the face of one of the crew, Marriner (Christopher Brown), on the scanner screen.

'Davison was worried that the dialogue was too antagonistic. Tegan's whinging came in for particular criticism.'

■ This scene would appear to show that the TARDIS scanner uses a camera mounted in the light on top of the exterior, as first suggested in *The Daleks' Master Plan: The Feast of Steven* (1965).

■ Luckham recorded a full line of dialogue for the White Guardian's message here, too: "She must not win. Tell the Doctor. Winner takes all."

■ Visual effects designer Mike Kelt – who was responsible for blowing up the console in this scene – was shocked at the state of the prop before he even got his hands on it. Worried about how well it would stand up to the rough treatment, and aware of how dated it seemed (this same console having been used, with a few alterations along the way, for over ten years), he suggested to producer John Nathan-Turner that perhaps a new, more modern console should be built, which was then introduced for *The Five Doctors* (1983). After the TARDIS scenes for *Enlightenment* were recorded on Monday 16 January 1983 (this scene was recorded last), the old console prop was put into storage and was later used one final time for the Second Doctor's TARDIS in *The Two Doctors* (1985).

The Doctor and Turlough find a mess hall full of sailors. He grabs a nearby copy of *The Times* and, from the date, deduces that they have arrived in Edwardian England. One of the sailors, Jackson (Tony Caunter), welcomes the new arrivals. The Doctor is surprised to learn that the sailors have been kept below decks for two days since they set sail. In fact, they don't remember how they found themselves aboard in the first place. They seem more concerned with the prize they will win in "the race"...

■ The copy of *The Times* was from September 1901.

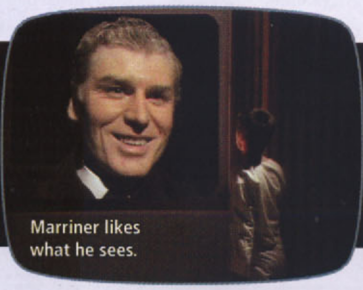
■ Tony Caunter is best known today for his stint in *EastEnders* from 1994-2003, in which he played Pat's paramour Roy Evans. He had previously appeared in *Doctor Who* twice, in *The Crusade* (1965) and *Colony in Space* (1971).

Tegan pokes around the cargo hold. Marriner playfully chases her, disappearing then impossibly appearing at the top of the steps leading out from the hold. He politely leads her away, offering to take her to her two friends. As they walk, he says that he finds her "fascinating"...

■ As writer Barbara Clegg was new to the world of *Doctor Who*, script editor Eric Saward initially commissioned only the first episode of the story, on 22 October 1981. Clegg's draft script for Part One did not include any of the opening material featuring the White Guardian and the Doctor's

Black versus white...

... and Black has the upper hand!



Marriner likes what he sees.

The race is on!

mission, nor was Turlough's character greatly involved in the story. The draft Part One focused on the burgeoning relationship between the heart-rules-the-head attitude of Tegan and Marriner's cold, emotionless fascination with the human woman. Nonetheless happy with the first draft, Saward commissioned scripts for the following three episodes on 6 January 1982.

An officer leads the Doctor to an elegant dining room, where he is reunited with Tegan, who tells him about the Guardian's warning. Before they can discuss it further, the ship's captain, Striker (Keith Barron), enters the room.

■ Before industrial action delayed production on the story, the role of Striker was to be played by Peter Sallis, who was famous at the time as Norman Clegg in the comedy *Last of the Summer Wine*, and had previously appeared in *Doctor Who* as Penley in *The Ice Warriors* (1967). When the filming dates were rescheduled, Sallis could no longer take the role, having prior commitments to *Last of the Summer Wine*.

■ Sallis' replacement was Keith Barron, whose varied career included the lead role in two 1965 Dennis Potter-scripted dramas for *The Wednesday Play*, *Stand Up, Nigel Barton* and *Vote, Vote, Vote for Nigel Barton*. He went on to star in the hit ITV comedy *Duty Free* (1984-86).

The ship rocks as it is buffeted, and in the mess hall, and the sailors delight at the thought that the race might be near. The same buffeting makes for a rocky dinner at the captain's table – where Marriner bursts in to report that the crew are being prepared. Striker calls an end to dinner, while Marriner leads Tegan to the wheelhouse. The Doctor, meanwhile, strikes out in the opposite direction. He meets Turlough and drags him off, back to find Tegan.

Tegan, meanwhile, asks Marriner about some wetsuits she sees hanging on a rail, wondering what they'd be doing on an Edwardian ship...

■ These were not wetsuits at all, but heavy-duty overalls, spray-painted black. The breathing apparatuses and helmets were made by out-of-house effects providers Imagineering.

Tegan is surprised to see that it's dark outside the wheelhouse. The Doctor, meanwhile, is puzzled by a map he sees on a table. Marriner lifts a wooden hatch, revealing a small computer panel. He throws a lever and a screen on the wall glides open to reveal the truth behind: half a dozen sailing ships, gliding impossibly through the vacuum of space...

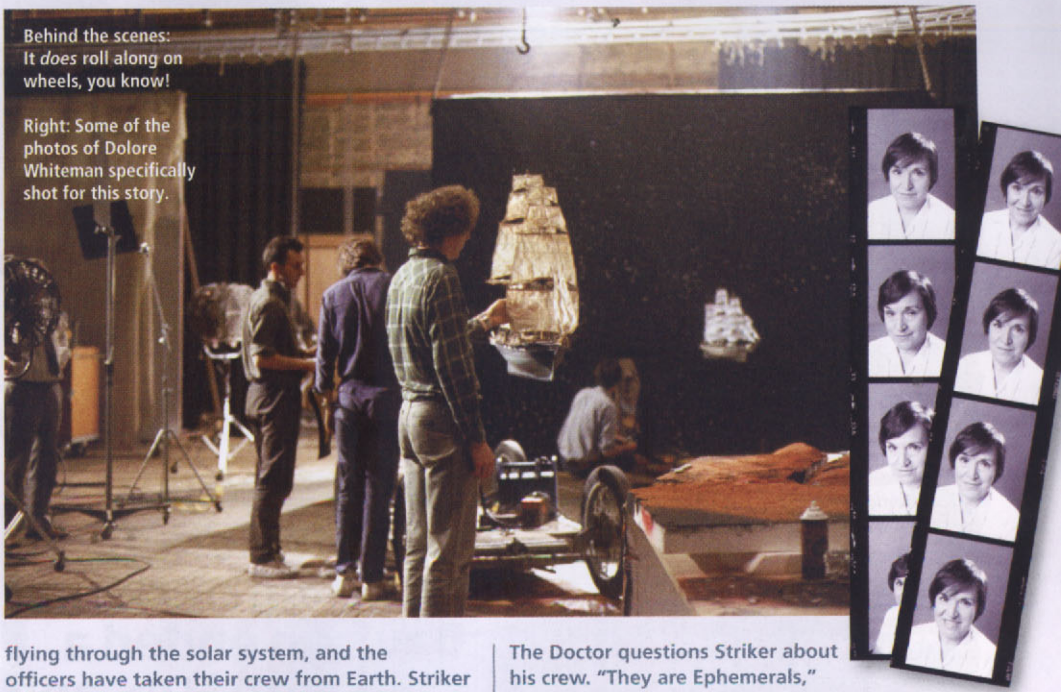
PART TWO

FIRST BROADCAST: 2 MARCH 1983

Tegan's seasickness gets the better of her, so Marriner takes her back to her cabin. Once there, he offers her a drink to make her feel better. Tegan reluctantly drinks it, and then falls into a deep sleep.

■ Marriner has 'borrowed' some decorating ideas from Tegan's mind, to help her feel at home. He has dressed her cabin with pieces of furniture from her room in the TARDIS (as seen in stories including *Snakedance* (1983)), along with her fancy dress outfit from *Black Orchid* (1982) and her Air Australia uniform, first seen in *Logopolis* (1981).

As Striker prepares the ship to go round Venus, the Doctor shows Turlough the map: they are flying through the solar system, and the officers have taken their crew from Earth. Striker explains that, to get ahead in the race, they must overtake the Greek ship, captained by Critas (Byron Sotiris). The Doctor notices a jewel worn by Critas – it's of seventeenth-century Spanish design...



Behind the scenes: It *does* roll along on wheels, you know!

Right: Some of the photos of Dolore Whiteman specifically shot for this story.

■ Most of the models used to represent the ships in this story were hired from prop warehouses, but the Greek ship, which needed a set of working oars, was specially constructed by visual effects designer Mike Kelt and his team.

Turlough wakes Tegan, who finds she's completely recovered. She finally notices the strange contents of her room, including a photo of her Aunt Vanessa.

■ We first met Aunt Vanessa, played by Dolore Whiteman, in *Logopolis*. (Whiteman's daughters, the Wilson sisters, appeared in the 1981-82 Nathan-Turner produced pantomime *Cinderella*, which also starred Peter Davison.) She was employed specially to pose for the photograph used in this scene.

The Doctor questions Striker about his crew. "They are Ephemerals," the captain explains – before noticing that the Doctor is not like the others. The Doctor realises that Striker is reading his mind.

Tegan and Turlough watch the spacesuited crew head up to the deck. Tegan doesn't believe this ship could work like a normal sailing ship, but Turlough responds: "Never heard of solar winds?"

■ "[Solar winds] produce more than enough energy to propel a ship like this," Turlough says. The 'solar winds' are composed of charged particles ejected by the Sun, stretching out in a bubble known as the heliosphere, which reaches far beyond the orbit of Pluto. But can it be used to push ships through space? It is likely that Clegg was inspired by ideas similar to those put forward during the 1970s by Robert L Forward, an American aerospace engineer and science-fiction writer. (That said, the concept of sailing on solar winds stretches back as far as the seventeenth century, when Johannes Kepler suggested such a thing to his old mucker Galileo.) ►

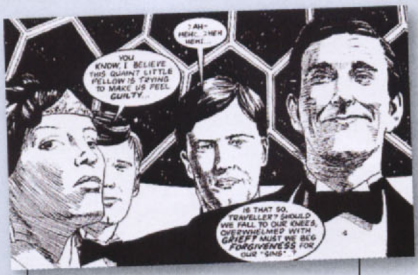
NULL AND VOID

The greatest love story seen in *Doctor Who* is surely that of Rose Tyler and the Doctor – which met a cruel end in *Army of Ghosts/Doomsday* (2006) with Rose trapped in a parallel universe, separated from the Doctor for ever (for a given value of 'ever'). For all that we're used to thinking of parallel universes as being only a short 'distance' away from our own, separated by nothing more than an uncrashed Hindenburg or a runaway Inferno Project, *Doomsday*'s writer and the architect of Rose's tragedy, Russell T Davies, went to great lengths to illustrate the impossible vastness of the space between the universes. To do so, he invoked ideas of the 'void' mentioned by the White Guardian in *Enlightenment*, the vast nothingness in which the Eternals spent their non-existence. Though the void is merely touched upon in *Enlightenment*, the idea of this nothing-space is explored in greater depth in *Doomsday*. When the Doctor sees the Daleks' Void Ship, he says it is "designed to exist outside of time and space," which explains why Torchwood's equipment cannot get the measure of it at all: since it is designed to travel in nothing, it is essentially *made* of nothing, too. The Doctor explains that the void is "the space in between [the universes], containing absolutely nothing. No light, no dark, no up, no down, no life, no time. Without end. My people call it the void, the Eternals call it the Howling. But some people call it Hell." Given this description, is it any wonder the Eternals are keen to step outside for a bit of fun now and again? The void is also mentioned in *Torchwood*, in the episode *Adam* (2008), in which the alien being of the same name claims to have come from the void – and very much does not want to be sent back there. It is revealed that Adam only exists because other people experience him in their memories; he also 'feeds' on people's memories. In all, it's not too much of a stretch to suggest that Adam is an Eternal, or at least some kind of creature closely related to them.

The Tenth Doctor keeps his eye out for 'Void stuff'.

ETERNAL RETURN

The god-like Eternals have cropped up in various *Doctor Who* settings in the years since *Enlightenment*. In the comic strip *Uninvited Guest* (**DWM** 211, 1994) by Scott Gray and John Ridgway, the Seventh Doctor gatecrashes a grand ball full of the smug beings, condemning them to mortality in return for all the lives they've wrecked with their games. In the Sixth Doctor novel *The Quantum Archangel* (BBC Books, 2001) by Craig Hinton, it is revealed that Kronos – *The Time Monster* (1972) itself – was the result of an unholy union between an Eternal and one of the bestial chronovores. In Paul Cornell's *New Adventures* novel *Happy Endings* (Virgin Publishing, 1996), Romana learns that a number of Eternals have enjoyed posing as the Gallifreyan gods of Time and Death, among other things. (The Eternals perpetrating this jolly jape presumably never met Striker and his gang, considering the latter hadn't even heard of the Time Lords, let alone pretended to be their gods.)


YOU KNOW, I BELIEVE THIS QUAINT LITTLE FELLOW IS TRYING TO MAKE US FEEL GUILTY...
AH- HEHE. HEH HEH...
IS THAT SO, TRAVELLER? SHOULD WE FALL TO OUR KNEES, OVERWHELMED WITH GRIEF? MUST WE BEG FORGIVENESS FOR OUR "SINS"?

Forward would fictionalise his 'solar sail' theories in *Rocheworld*, which was serialised in 1982, then published in 1984 as *The Flight of the Dragonfly*. But his ideas, along with the work carried out since to turn the theories into reality, focused on the propulsive effect of the Sun's radiation pressure – which is not the same thing as the solar wind. But when you're on an Edwardian sailing ship in space, you don't split hairs.

Jackson, convinced that the ship's grog is causing the crew to hallucinate that they're in space, hands Turlough the key to the rum locker, telling him they need to throw the drink overboard. Protesting, Jackson is then led away from Turlough, up to the deck...

■ Originally, this was to be the last we saw of Jackson but, during filming, Eric Saward and Fiona Cumming grew concerned that this scene implied that Jackson had been led to his death. In the script, it is an unnamed sailor who saves Turlough's life at the beginning of Part Three, so they decided to give this role to Jackson instead, to make his true fate (that he was 'numbed' by the ship's grog) clear.

The ship manoeuvres around Venus, on a tight course to slip past the Greek ship. They fly into the lead while, behind them, the Greek is neck-and-neck with the *Buccaneer* – but then, Critas' ship spins out of control and explodes. The Doctor suspects sabotage. He tells Turlough and Tegan to head to her cabin, where he will come and meet them. Marriner offers to escort them – and he won't take no for an answer, leading Tegan off on her own.

'Distracted by Janet Fielding's plunging neckline, Davison ended a take with "Oh, and Tegan, put your boobs back in!"'

■ Of the models used during filmed, the visual effects team could destroy only the Greek ship, as it was the only one not hired from an outside source. Later, when Captain Davey's ship is blown up, footage of the model is spliced together with separate shots of an explosive charge detonating and chunks of debris hurtling through space.

Keith Barron takes command. Meanwhile, Peter Sallis is pushing Compo down the hill in a bathtub.

Striker denies he destroyed the Greek ship, but does admit that sabotage is allowed within the rules of the race. The Doctor is irritated by Striker's lack of concern, accusing the Eternals of being 'parasites', using the minds of living beings as nothing more than entertainment. The Doctor storms off.

■ Barbara Clegg's inspiration for the Eternals "came from some very rich relations I have," she explained in an interview in **DWM** 267. "I'm very fond of them but... they need to be amused, they need to find things to do and play with. Likewise, because the Eternals live forever, they're bored."

In the corridors of the ship, Turlough takes out the crystal given to him by the Black Guardian and uses it to contact his evil master. The Black Guardian appears, grabbing Turlough by the throat – as punishment for not yet killing the Doctor, he condemns his servant to everlasting life, telling him he will never leave the ship.

■ It's quite hard to spot, but throughout the rest of this story, Mark Strickson wears make-up on his neck to represent the bruises left by the Black Guardian's fingers.

Tegan questions Marriner about the crew of the Greek ship. He is unconcerned by the deaths of the Ephemerals, and explains that the other Eternals will have "transferred" back to their place of origin. Appalled, Tegan stomps into her cabin and slams the door in his face.

The Doctor finds Tegan in her cabin. She wants to leave in the TARDIS, but the Doctor needs to see the race through to its end. Striker and Marriner, meanwhile, are eavesdropping on their thoughts – and now they're interested in the Doctor's ship...

■ You'll notice that, throughout the story, the Eternals aboard Striker's ship do not blink. (Well, not often. You can't make actors fight against their natural impulses. Ask any breathing corpse in *Silent Witness*.) Fiona Cumming found people who don't blink "unnerving" and wanted to bring this quality to the Eternals. Equally unnerving was the Eternals' make-up: to emphasise their neutral demeanour, Striker and his fellow Eternals were caked in make-up, hiding the actor's natural blemishes and wrinkles, to give them a sinister, bland appearance. (This is only true of Striker's crew, however: Captain Wrack's merry band were given ruddier skin tones suggestive of a piratical life on the sunnier open sea.)

The Doctor and Tegan find Turlough. They head to the hold to find the TARDIS – but the ship is gone. They are split up and led away. Marriner intercepts Tegan, offering her a spacesuit.

In the wheelhouse, Striker gives Turlough a spacesuit too. Turlough doesn't want to go aloft, however, selling out Jackson and his plan as an effort to avoid it – but, of course, Striker already knows about the key to the rum locker. The Doctor asks about the prize for winning the race. "Enlightenment," Striker answers. "The wisdom which knows all things and which will enable me to achieve what I desire most."

■ In the original story as pitched to the production team, the Eternals, though incredibly powerful, knew that there must be an ultimate power above even them. Believing they could learn from humankind's lust for competition, they established the race – the prize of which would be the ultimate knowledge of the universe and their place in it. This would have been gifted to them by creatures that the Eternals referred to as their own 'gods', the Enlighteners.

On the deck, Marriner opens his helmet, telling Tegan the atmosphere is breathable. He opens hers, too, in hopes of demonstrating that he can be trusted.

■ "[The atmosphere is] maintained by an invisible energy barrier," he tells her. You might then wonder how the 'solar wind' manages to make it through this barrier and fill the ship's sails. Well, as we're about to see, something as big as a Turlough can pass through this barrier with ease. The Eternals' technology is no doubt advanced enough to design a force field that keeps air inside but lets through solar debris and murderous alien schoolboys.

They are joined by the Doctor and Turlough, who hears the echoing voice of the Black Guardian. "You are doomed, boy. You have failed me..." Driven mad by his curse, Turlough screams, "I will never serve you again!" then throws himself off the ship...

The Doctor attends to his decorative vegetable.

PART THREE

FIRST BROADCAST: 8 MARCH 1983

Turlough floats helplessly in space. Jackson bursts on to the deck and tries to help – but Marriner refuses to jeopardise the race by turning back. The *Buccaneer*, however, turns about, catching Turlough in a net and bringing him aboard.

■ Mark Strickson was strung up on a Kirby wire to perform this stunt – but, according to an interview on the DVD release of the story, he didn't stay strung up for long.

Aboard *The Buccaneer*, Mansell (Leee John) drags Turlough to face Captain Wrack (Lynda Baron). She hands Mansell a sword with a red jewel in the hilt, telling him to deliver it to Captain Davey, along with invitations to a reception for all the other ships' captains.

■ Most famous at the time as the statuesque Nurse Gladys Emmanuel in BBC1's Ronnie Barker/David Jason sitcom *Open All Hours*, Lynda Baron made a sort-of-return to *Doctor Who* in the role of Captain Wrack. Although not seen on screen, she was the singer of *The Ballad of the Last Chance Saloon*, the song heard throughout *The Gunfighters* (1966). She later reappeared in the series as Val in *Closing Time* (2011).

■ Leee John, singer with Imagination (biggest hit: *Just an Illusion* (1982)), was a piece of late casting. The role of Mansell had been given to David Rhule, but he was unavailable when the filming dates were changed due to industrial action.

Marriner tells Tegan that he has never known a mind like hers. While he delights in it, she closes her eyes – and he is suddenly troubled. "You killed your thoughts," he says. "You're hiding them from me."

■ By this point, Tegan had become somewhat accustomed to omnipotent alien forces having a dabble in her mind. First in *Kinda* (1982) and then in *Snakedance*, she was possessed by the evil Mara. Has she learned a thing or two about protecting herself against psychic invasion?

Striker turns down Wrack's invitation, but the Doctor and Tegan offer to go in his stead.

■ Recasts aside, the biggest impact of the strikes on *Enlightenment* was the drastically reduced time allowed for every aspect of the production. This even extended to the story's incidental music, leaving Malcolm Clarke little over a week to prepare his score. He recorded several cues before he'd even seen a scrap of filming, using them later at the most appropriate moments. Sound expert Dick Mills helped relieve the strain on Clarke by creating a number of effects that acted almost as musical accompaniment: in this scene, for example, when a chime signals the magical appearance of Wrack's invitation. (In the paperwork for the story, Mills was credited for over six minutes of such 'music'.)

Captain Wrack suspects Turlough may be a saboteur, but he insists he believes she stands the best chance of winning the race. He wants to swap sides... Tegan emerges from her cabin in an elegant ballgown – just as the ship is rocked by an impact. An asteroid storm batters the ships!

■ Tegan's low-cut dress caused a few raised eyebrows on set. During one take, Peter Davison was distracted by Janet Fielding's... plunging neckline, ending his lines with, "Oh, and Tegan, put your boobs back in!"

Davey's ship speeds ahead and, as it closes on the *Buccaneer*, Wrack slips into her hidden Grid Room. In space, Davey's ship is consumed in an explosion. Marriner blames an asteroid collision, but the Doctor is not convinced.

The Doctor, Tegan and Marriner arrive at Wrack's reception. While Marriner uses his psychic powers to look for Turlough, Wrack leads Tegan away to meet her fellow guests. But instead, she takes her to a deserted cabin. There, Wrack freezes Tegan in time.

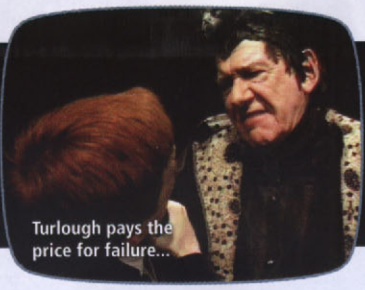
■ The food and drink served at the party was all real. In a change thought up during rehearsals, the Doctor replaces the celery he picked up in *Castrovalva* with a stick from Wrack's buffet. (The costume department already had a spare celery prop.)

■ Wrack's ballgown was the most expensive costume made for the story.

Turlough sneaks into the Grid Room. One of Wrack's sailors finds the door open, so he locks it then deactivates the room's vacuum shielding. As he starts to suffocate, Turlough begs the Black Guardian for help – but it's the Doctor who saves him. He explains that the Grid Room houses an amplifier which Wrack uses to destroy the other ships. But the amplifier needs a focus in which to pour the power – and the Doctor finally realises the red jewels' purpose. He must stop Wrack, but the minute he steps outside the Grid Room, Mansell grabs him and holds a sword to his throat.

Wrack, meanwhile, fixes a red jewel in the centre of the frozen Tegan's tiara and gloats about the Doctor's imminent destruction. ►

Tegan sees a familiar face.



Turlough pays the price for failure...

... and later enjoys a chat with Wrack.

Wrack enjoys a good laugh.

PART FOUR

FIRST BROADCAST: 9 MARCH 1983

The Doctor is taken to face Wrack. Turlough claims the Doctor is a spy and tells Wrack to send him back to the *Shadow*. The Doctor agrees to leave, quietly telling Tegan that he believes Turlough wants to stay behind to prove himself by stopping Wrack from winning the race.

Wrack reveals to Turlough her plans on winning Enlightenment. She will use its power to "create and destroy as I wish. I will never be bored again." She has read Turlough's mind and knows that he craves the prize of Enlightenment for himself. In a last desperate attempt to save his life, Turlough tells her he knows all about Wrack's master, because he serves him too…

■ Wrack's desire to create and destroy at a whim fits perfectly with the Black Guardian's cosmic remit as the embodiment of universal chaos. It would seem he picks his servants well: in *The Armageddon Factor* (1979), when we first meet the Black Guardian, his agent, the Shadow, is manipulating a devastating war between Atrios and Zeos.

Wrack forces Turlough to watch an Eternal walking the plank.

■ In one of a tiny number of lines in the script that didn't make it to the screen, Turlough boggles: "I don't understand. What's happening to them? The pressure – they should explode. They just… disappear."

The finishing line is finally in sight – a giant island of crystal, hanging in space. As Striker's ship nears the prize, the *Buccaneer* pulls alongside, closing in for the kill…

■ Clegg's script described the finishing line only in vague terms, referring to it as "the harbour lights." Visual effects designer Mike Kelt decided that something more impressive was needed, so he designed and built the model seen here. He based his ideas on the crystalline design of other Guardian artefacts, such as Turlough's communication device and the Key to Time.

Captain Wrack takes Turlough into the Grid Room. As the amplifier's power builds, Wrack is swallowed by a column of darkness and she communes with the Black Guardian…

■ With the strike impacting all aspects of *Enlightenment*'s production, video effects designer Dave Chapman had to find a way to make the most of his single day of Gallery work scheduled for the end of the story's production. To that end, Chapman was present on set for much of the filming, with a small suite of equipment in tow, to ensure colour and lighting matches between the film sequences at Ealing and the later studio recording and to do what effects work he could on the spot. Wrack being engulfed in the black column was one of those sequences left for the Gallery: it is a composite of a shot of Mark Strickson standing in the Grid Room and of Lynda Baron swathed in black drapes. For the later sequence of Wrack's many faces whirling around in the darkness, Chapman slightly tinted each face a different colour and sharpened the images, to give them an eerie otherworldliness.

Tegan remembers the red gem in the centre of her tiara. The Doctor races to her cabin and shatters the jewel. But it's not enough – each shard is now a focus. The Doctor races to throw the pieces overboard, just in time to see it detonate harmlessly in space.

■ If just the tiniest shard of the jewel can act as a focus powerful enough to destroy the ship, why did Wrack feel the need to use a whacking great gemstone every time? Good question – but have you *seen* her outfit? Not to mention the way she behaves, compared with the other, more reserved, Eternals we meet. The good captain clearly loved the panto-pirate vibe, so is it any surprise she wasn't a big fan of subtlety?

WHERE ELSE HAVE I SEEN…?

KEITH BARRON (1934-)

Captain Striker

TV appearances include: *The Avengers: Dragonshield* (1961) as Technician; *The Troubleshooters: The Way It Crumbles* (1965) as Miles; *The Further Adventures of Lucky Jim* (1967) as Jim Dixon; *Out of the Unknown: Random Quest* (1969) as Colin Trafford; *Randall and Hopkirk (deceased): When Did You Start to Stop Seeing Things* (1969) as Jarvis; *Strange Report: Report 8944: Hand – A Matter of Witchcraft* (1969) as Inspector Graves; *The New Avengers: Target!* (1976) as Draker; *Tales of the Unexpected: A Harmless Vanity* (1982) as George Hitchman; *Duty Free* (1984-86) as David Pearce; *Sherlock Holmes: The Last Vampyre* (1993) as Bob Ferguson.

LYNDA BARON (1939-)

Captain Wrack

Other *Doctor Who* appearances: *The Gunfighters* (1966) as uncredited ballad singer; *Closing Time* (2011) as Val.

TV appearances include: *Up Pompeii!: The Love Potion* (1970) as Ambrosia; *Open All Hours* (1976-1985) as Nurse Gladys Emmanuel; *Fat Friends* (2002-4) as Norma Patterson.

Film appearances include: *Yentl* (1983) as Peshe; *Carry On Columbus* (1992) as Meg.

TONY CAUNTER (1937-)

Seaman Jackson

TV appearances include: *The Avengers: Murdersville* (1967) as George Miller; *The Saint: The Organisation Man* (1968) as Mason; *The Champions: The Gilded Cage* (1969) as Brandon; *Department S: The Man in the Elegant Room* (1969) as Male nurse; *Ace of Wands: One and One and One Are Four* (1970) as Six; *The Legend of Robin Hood* (1975) as Friar Tuck; *Blake's 7: Deliverance* (1978) as Ensor Jr; *EastEnders* (1994-2003) as Roy Evans.

Mansell was eventually chucked overboard when he started singing *Just An Illusion*.

Summoning the powers of darkness.

Eye eye, here's trouble.

The end of the race!

Turlough considers his choice.

The solar wind drops and Striker's vessel comes to a halt. The *Buccaneer* will win – but the Doctor says he can stop her, if he is allowed his TARDIS. Striker explains that they hid the Doctor's ship inside his own mind.

■ Obviously! If the Eternals have the power to put time-space vehicles in your head, you have to wonder why they go to the lengths of drugging the ship's rum. Surely there must be a more elegant solution to the problem of a suspicious crew? (It's possible they're operating within some sort of 'no psychic tampering' clause of the race's rules.) Sadly, this aspect of the story is left very vague: we're not entirely sure *how* the Doctor gets the TARDIS back, nor can we be certain that it's the *same* TARDIS afterwards, or some sort of psychic recreation.

The Doctor hops over to *The Buccaneer*, bursting into the Grid Room, where he is confronted by Wrack, Mansell and Turlough.

From the wheelhouse of Striker's ship, Tegan watches in horror as two figures fall from the *Buccaneer*. Striker announces they must head over to Wrack's ship, to pay homage to the victor. Tegan fears that the Doctor and Turlough are dead...

■ A short sequence of two model bodies falling through space was enhanced by Dave Chapman, who added the electronic fade that signifies Wrack and Mansell's return to the Void. Oh – spoilers!

As the Ephemeral sailors fade away from each ship, the Black and White Guardians materialise inside Wrack's chambers on the *Buccaneer*. They place a shining white crystal on the table, ready to award it to the winner of the race. The Doctor strides into the room, explaining that the captain of the ship and her first mate fell overboard.

■ While the Doctor may seem a bit glib about Wrack and Mansell's fate, remember that the Eternals cannot truly die. The Doctor knew that by throwing them into space, he wouldn't actually kill them.

The Guardians offer the Doctor Enlightenment instead – but he claims not to be ready for it and doubts the Eternals are either. The White Guardian banishes the Eternals from reality. Marriner begs Tegan to help him, but she refuses his request, and he vanishes along with the other Eternals.

■ "Back to your echoing void," commands the White Guardian. Years later, these words would help inspire one of the most heartbreaking pieces of *Doctor Who* lore (see box-out on page 63).

Captain Wrack: finally pushed overboard when she started singing *The Ballad of the Last Chance Saloon*.

'The White Guardian warns the Doctor that the Black Guardian "will be waiting for the third encounter..."'

For his assistance in the final stretch of the race, the White Guardian offers a portion of Enlightenment to Turlough. He is staggered by the size of the crystal, marvelling at its potential worth. The Black Guardian points out that he is due a share of it too, since he and Turlough had an agreement. If Turlough hands over the Doctor, he can take Enlightenment and do with it what he wishes. But Turlough finally sees sense, throwing the crystal across the table at the Black Guardian, who is consumed in flames.

■ As the Black Guardian fades away, his image flickers into the negative – a visual reference back to *The Armageddon Factor*. Its use here was at Nathan-Turner's suggestion.

■ This marks Valentine Dyall's final appearance in *Doctor Who*, although he did play Captain Slarn for the 1985 Sixth Doctor radio serial *Slipback*, but died just two weeks after its recording, at the age of 77.

The White Guardian confirms that Turlough's contract with the forces of chaos is at an end. Tegan is sceptical, but the Doctor points out, "Enlightenment was not the diamond. Enlightenment was the choice."

■ The White Guardian warns the Doctor that the Black Guardian "will be waiting for the third encounter – and his power does not diminish." Although we have yet to see the Black Guardian again on TV, he does appear in a number of *Doctor Who* spin-off adventures. For the 30th anniversary of the show in 1993, Paul Cornell wrote a comic strip for **DWM** called *Time & Time Again*, in which the Black Guardian alters time so that the First Doctor never left Gallifrey. In the 1997 *Missing Adventures* novel *The Well-Mannered War* (Virgin Publishing) by Gareth Roberts, the Black Guardian meddles in the affairs of the Fourth Doctor and Romana. He also appears in a 2009 audio trilogy from Big Finish, *The Key 2 Time* (see what they did there?), a sequel to Season 16. In the stories – *The Judgement of Isskaar*, *The Destroyer of Delights* and *The Chaos Pool* – the Fifth Doctor must thwart a Black Guardian played by David Troughton (son of Second Doctor Patrick Troughton and guest star in *The Curse of Peladon* (1972) and *Midnight* (2008)).

Their adventure at an end, Turlough asks to be taken back home.

■ True to form, the Doctor doesn't manage to get Turlough anywhere near his home planet – not until the following season's *Planet of Fire* (1984), when he hitches a lift back to Trion with his brother Malkon. DWM

FURTHER INFO

DVD
Part of the box set *The Black Guardian Trilogy*
COMPANY BBC DVD
YEAR 2009
CAT NO BBCDVD 2596
AVAILABILITY Out now

VIDEO
COMPANY BBC Video
YEAR 1993
CAT NO BBCV 4891
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen & Co PLC/Target Books
YEAR 1994
BOOK NO 85
AUTHOR Barbara Clegg
AVAILABILITY Out of print

"Would you like to hear my *Button Moon*?"

Doctor Who
MISSION TO THE UNKNOWN
JOHN PEEL
DOCTOR WHO
THE MYTH MAKERS

THE DOCTOR ORDERED...

Who'd have thought that there were so many different ways to categorise your parents' DVD library?

BY **JACQUELINE RAYNER**

My husband and I recently started a mission: to watch all of *Doctor Who*. In order. From the start. Now, those of you with long memories may possibly recall that I've done this before, with my lovely chums Peter, Clay and Richard. But it's the 50th anniversary! Somehow it felt like a good idea to do it again. So, while others may have been sleeping off their hangovers on New Year's Day 2013, we were watching *An Unearthly Child*. (One day, can documentary makers please track down those two giggling girls and the boy who does the Kenneth Williams impression right at the beginning? Unsung heroes of *Doctor Who*, they are.) At one episode a day, we're not going to reach the right place by the anniversary itself (although the task shouldn't take as long as the original Time Team – ten years of our lives, people, *ten years of our lives!*), but hey, it's the thought that counts.

Watching (a) everything and (b) in order. The desire for classification and completism isn't a universal fan trait, or an exclusive one. But there's something so attractive about experiencing the entirety of something in the way in which it was (at least chronologically) intended. Honestly, if you've never done the 'Time Team' thing, I recommend it. Enjoyable, enlightening and rather satisfying.

Captain Hastings used to say of Hercule Poirot 'order and method were his watchwords'. From this, I have concluded that Poirot was a *Doctor Who* fan. (Fun fact: TV Hastings Hugh Fraser's first TV role was as a non-speaking militiaman extra in *The Smugglers* – at least we're fairly sure it was *that* Hugh Fraser; I even contacted his agent to check – don't say I never do anything for you – but they failed to reply. But don't worry, if I do eventually get a response, I'm sure Tom will add it to the magazine's cover in the form of a giant STOP PRESS.) Taking the Poirot thing a step further I reason that our lovely Fan Twin may grow up to be a detective with a big moustache – yes, yes, the logic doesn't follow but I live in fear of one day being arrested for a crime I didn't commit (we've just reached the *Sentence of Death* episode of *The Keys of Marinus* in our watch-through, so don't try to tell me that never happens) – so the thought is a comfort to me. He has long since embarked on his own Time Team experience, although sadly for me as a history buff, stories don't always hold his attention for long unless there are monsters and he may skip episodes. *Skip* episodes?! That almost does not compute. I mean, is that allowed? Nevertheless, he wants to experience every story, even if he's doing it in the lamentably slapdash style of a small child. When he was off school recently, we watched the censor clips (and a big thank you from me to the Australian censors for concentrating all the most exciting bits together in one place there). Actually, as he was off school for a while we got through all the orphan episodes as well. Nothing like a bit of *The Celestial Toymaker* to take your mind off the norovirus. By far his favourites were the surviving bits of *The Wheel in Space*. Now that's a story that's often been dismissed as weak and dull, which just goes to show that sometimes it really does help to see things through a child's eyes, cos watching it with him, seeing his excitement at the Cybermen, I found it utterly thrilling.

> '*The Wheel in Space* is often dismissed as weak and dull, but watching it through a child's eyes, I found it utterly thrilling.'

Order and method applies to physical objects as well as the stories themselves. You wouldn't believe how many different ways there are to categorise DVDs. One day, they're grouped according to monster, or subject. On another, they're grouped according to how many episodes a story has, and boy did that cause problems with *Resurrection of the Daleks* (Season 22 didn't go down too well either). Sometimes the audio CDs of missing episodes go in their chronological spot among the DVDs, other times they are arranged separately. Witness the scenes when husband gets home to find the DVDs rearranged again and I can see his haunted eyes and twitchy hands as he tries to hide his desperation to get everything back into broadcast order immediately... Actually, eventually husband got worried that the DVDs might get damaged, so we have instead donated the more complete set of our combined Target collections to Fan Son instead. This is not the ideal solution, as neither of us had the rarer books such as *The Wheel in Space* (awkward, considering it's now a favourite story) or *The Rescue*, and of course there's the age old problem of a lack of Douglas Adams and Eric Saward stories as well as whether *'Mission to the Unknown'* should count as its namesake and be filed before *The Myth Makers*, or whether its 1:6 ratio of *Mission* to *Master Plan* should put it afterwards. Luckily, however, there has so far been no problem with the spine inconsistency of *Evil* and *Power of the Daleks*, or the awkwardness of having *Mawdryn Undead* and *Arc of Infinity* as hardbacks (one was an ex-library copy, one in the WHSmith sale, I wasn't made of money as a child, you know). Anyway, Fan Twin can now rearrange and categorise to his heart's content.

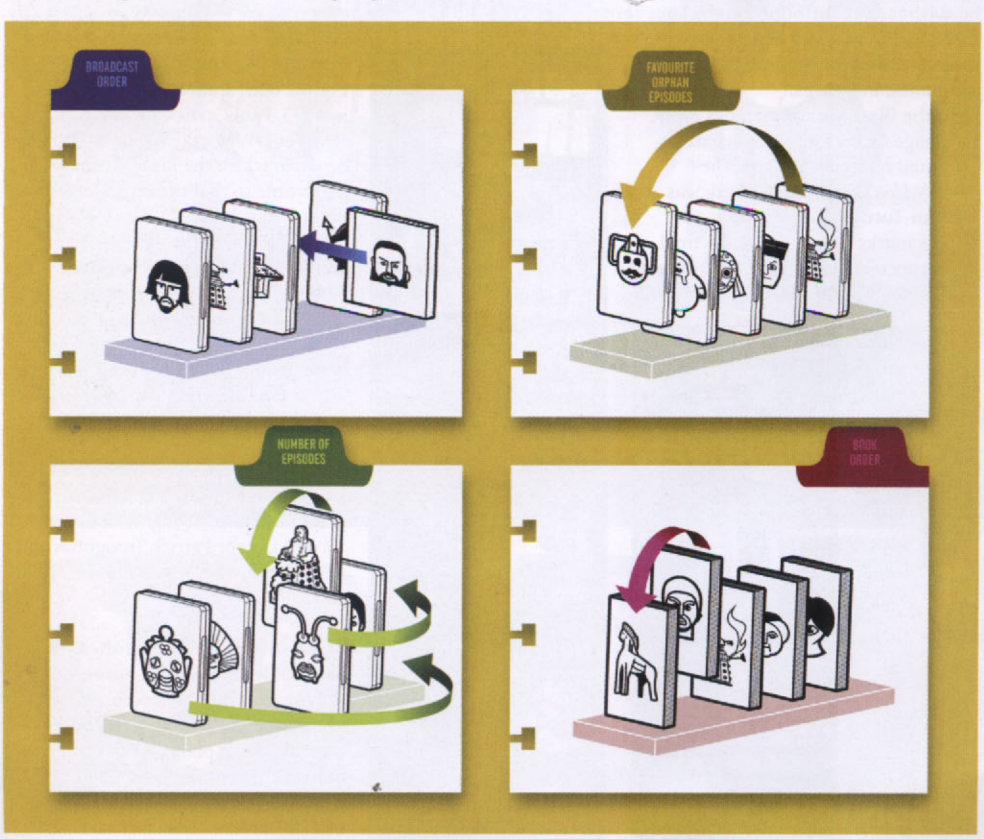


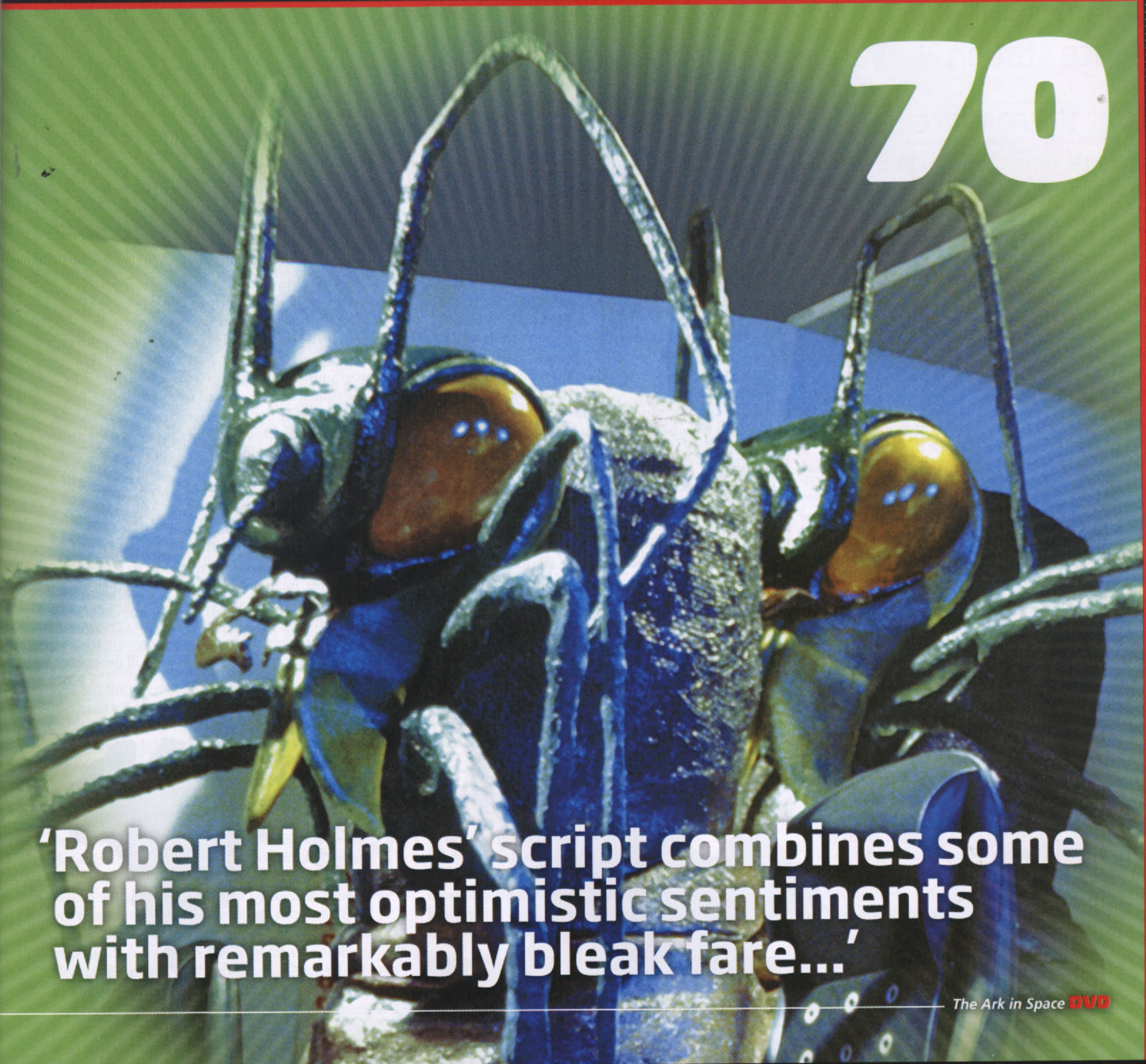
ILLUSTRATION: **BEN MORRIS**

Oh, and we can sometimes read them together too. That's almost as much fun. **DWM**

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

TELEVISION
DVD
AUDIO
BOOKS



70

'Robert Holmes' script combines some of his most optimistic sentiments with remarkably bleak fare...'

The Ark in Space **DVD**

74

'Justin Richards delights in throwing in red herrings that trick us into making connections that aren't necessarily there...'

Devil in the Smoke
BOOK

74

'It's delightful to hear Mary Tamm's Romana enjoying herself, without having to wave a perspex rod about every few minutes...'

The Auntie Matter
AUDIO

75

'While this two-disc set includes some quite harrowing scenes, it's difficult to hear it as anything other than a pitch-black comedy...'

The Flames of Cadiz
AUDIO

The Ark in Space

The Doctor, Sarah and Harry wake mankind from a long slumber, and discover an infestation on space station Nerva, in this Special Edition DVD...

REVIEW BY **GRAHAM KIBBLE-WHITE**

DVD BBC
STARRING Tom Baker (the Fourth Doctor), Elisabeth Sladen (Sarah Jane Smith) and Ian Marter (Harry Sullivan)
WRITTEN BY Robert Holmes
DIRECTED BY Rodney Bennett
FIRST BROADCAST 25 January – 15 February 1975
RRP £20.42

BBC
DOCTOR WHO
THE ARK IN SPACE
SPECIAL EDITION
The TOM BAKER Years 1974-81

Indomitable. It's the general consensus about *The Ark in Space*, with both Russell T Davies and Steven Moffat breaking protocol to declare it their favourite story from *Doctor Who*'s original 26-year run. There's little to top that for praise.

But there is this: When originally screened in 1975, its second episode popped in at number five in the week's most-watched TV shows. Best chart-rating ever... until the series co-opted Kylie to secure them a number two in 2007 with *Voyage of the Damned*. Hey, that's what happens when you sign up the Hit Factory.

These achievements aside, the four-part adventure is also better placed than most to out-sit eternity, having first been released on video in 1989, then again in 1994, before a Laserdisc version came along in 1996 – it was only one of seven *Doctor Who* stories issued in this format. *Ark* made its way onto DVD in 2002, and now it's back again in a remastered form, with a handful of new additional features.Each version, a capsule propelling this story on through the years. Doubtlessly, when those solar flares do come, Noah, the Wirrn and the others will be safe and awaiting rediscovery in the iCloud.

No wonder this is a story hoisted shoulder-high among its contemporaries. But while it would make sport to hurl mud at it, *The Ark in Space* isn't going to be horribly messed up today.

That's because it's a production that's been carefully built to exploit the parameters of a 1970s studio-only regimen, and one that pings with the unforgiving glare of VT – tape stock best reserved for the business of teatime news. Like all indoor TV of the age, everyone's face has a pallid shine. It highlights the artificiality of the set-up, but we're on board a space station where our characters have to worry about things like manufactured airflow and gravity. This works.

The visual grammar is stronger still in the sets. Designer Roger Murray-Leach has been much praised, but it's still worth pointing out his genius in providing a glimpse of adjoining rooms through doorways – an effect, the release's info text tells us, that's all done by mirrors. The visual cue is enough to build a connection in our mind and give the place a solid sense of geography. When we later glimpse the station's schematics, it seems to confirm what we've already seen. Murray-Leach also builds high – the cryogenic chambers packed on top of one another. Director Rodney Bennett (so accomplished they raised a rival school to Grange Hill in his name) enjoys the space, giving us something rarely seen in *Doctor Who;* indoor crane shots. Every inch of Space Station Nerva is ripe for exploration.

That's very good news for a story that opts to spend Part One doing just that. Aside from a brief shot of grub-bait crewman Dune (which, in a structurally bold move for the programme, is a sequence revisited in Part Three), it plays as a three-hander between the Doctor, Sarah and Harry. This is the programme stepping over a threshold. Not only have the time travellers arrived in a newly plausible, more meticulously built universe, they've also arrived in the Hinchcliffe years. Actually the two are the same.

Whereas the preceding story, Tom Baker's début *Robot*, was a last bow from the old gang (written by Terrance Dicks and produced by Barry Letts), with all the bagginess that entails, this is new producer Philip Hinchcliffe and script editor Robot Holmes – who also wrote *Ark* – world-building. Some of the details are quickly in place, thanks to Holmes' gift for jargon, including the Wirrn's 'brain-pan', the ship's 'solar stacks' and even the designation of the various compartments within the cryogenic chambers as 'pallets'. Other things are going to take a bit of time, with Tom's Doctor still dropping

D 4
willshire

Illustration: Ben Willshire

some Pertweeian expletives (to Harry: "You're a clumsy ham-fisted idiot!") and still in the habit of patronising his 'girl' companion ("In a minute, Sarah"). But it's coming. And before long we find the defining characteristic for the fourth incarnation – his propensity to grin while reporting the gravest news. That smile cracks open in Part Three and will rarely drop from his face again.

It's a wonderful note to strike, the levity rising along with the dramatic gravity. This clever dichotomy is also present in Holmes' script, which combines some of his most optimistic sentiments with remarkably bleak fare. The story talks of "all colours and creeds" hibernating on board the Ark (although the BBC Club casting sadly doesn't follow through), while Vira accuses Harry of being a romantic. "Perhaps we both are," says the Doctor. Then there's the epic notion of Noah and his people having slept for longer than the recorded history of mankind – and the even more epic notion that it's a woman, as the Earth High Minister, who makes that proclamation.

But peel back the epidermis and there's black stuff below. "Fancy a member of the fair sex being the top of the totem pole," chirps Harry, drawing our attention to the parity between the humans' figurehead and the Wirrn's queen. The later revelation that Earth people swarmed into the Andromeda galaxy, driving the Wirrn into new feeding grounds, clearly casts us as the pests, colonising the homes of others. The very notion of the Wirrn – another immaculately named creation – emphasises that theme. As the Doctor points out, they're akin to the Eumenes, wasps that impregnate butterflies. Wow, interspecies rape in *Doctor Who*, a concept only Virgin Books (see below) would be keen to revisit. (As a sidebar, natural historians have labelled the parasite's lepidopteron victim as *Pieris rapae*. They too have a knack for nomenclature...)

The tenet here is take this children's programme into more adult areas, but even still there are things within *The Ark in Space* that are just too doomy to truly get into. That's best revealed when Vira and the Doctor escape from the partially insectoid, almost completely insane Noah. "We were pair-bonded for the new life," says Vira to the Doctor. He just can't address that. "Let's go back," he says softly.

Not everything in this story is so deftly handled. The Wirrn, while terrific in concept, continue *Doctor Who*'s unhappy flirtation with insect creatures. It began with the Zarbi and would continue with the Tractators – neither of whom can flash a convincing leg. This latest infestation totter around Bennett's floodlit studio, their full inflexible fibre glass ignominy made glaringly obvious. Concept outreaches execution in the plight of Noah too. He's played with clear enthusiasm by Kenton Moore, but despite the real horror of his situation, his metamorphosis is written in a way that's almost impossible to perform. The pivotal scene where Noah is literally wrestling for control with his rogue, Parcel-Forced-hand is all kinds of things – from a daft take on one of Shakespeare's more tormented soliloquies, to the kind of ruckus Matthew Corbett would get into with Sooty – but most of all it's just risible. And it was always going to be.

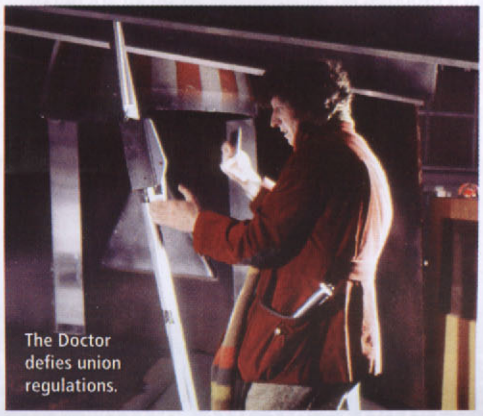
The further stages of the transformation somehow don't feel quite so bad. Perhaps that's because Moore is no longer actively playing off the poor physicality of the effects. When he's two-thirds monster, what really strikes is his weirdly reasonable offer of safe passage for Vira and the rest, before the Wirrn get stuck into the sleepers. The calm train of thought behind this gesture is a much creepier indication of what vestiges of the man remain than that prior bout of hand jiving.

A Sue Lawley look-alike confronts the Wirrn with the Doctor and Sarah.

> **'The Wirrn, while terrific in concept, continue *Doctor Who*'s unhappy flirtation with insect creatures...'**

"The entire human race awaiting the trumpet blast!" says the Doctor. All life is here. Well, all middle-class life (does Vira put anyone else in mind of Sue Lawley?), plus Rogin, the Holmes everyman figure with a plucky catchphrase: "Be-yoo-tiful." For the inverse-snobs among us, it's good news this 'regressive' type gets to ultimately be the hero. Better still, his inevitable moment of self-sacrifice plays out as an unexpected knife in the ribs of the BBC's rank and file, who'd refused to move a stepladder from the set of *Robot* until union approval had been ascertained. And so, as Rogin biffs the Doctor, and moves him away from the blast of Nerva's space shuttle, before returning to be barbecued himself, his final words to the Time Lord are: "We don't want trouble with the space technicians' union." Sure, it's a gag, but it's a nice way to play out the scene, particularly when it's followed by another, more prosaically heroic moment of self-sacrifice from Noah.

At which point we're at the end of the story. Although, not quite, because *The Ark in Space* rolls nonchalantly into next week's serial, *The Sontaran Experiment*. It even sends the cast offstage to make their necessary costume changes. That things are interconnected, and that there's a real essence of cause and effect, are what mark out this emerging era of *Doctor Who*. Despite the production limitations, there's a depth of thought that's new in the show and still convinces today.



The Doctor defies union regulations.

DVD Extras

Michael Dinsdale's title sequence is the breakout star of the first part of the *Dr Forever!* series in which he has a bubble bath TARDIS twirl over a bedroom diorama of defunct *Doctor Who* merchandise. Captured on a faux Super 8 stock to ensure all the nostalgic switches are thrown, it's contrived, but brilliantly so.

Actress Ayesha Antoine hosts with the air of someone practising a second language, but it doesn't dent proceedings. This is a perky piece. The business at hand is a look at *Doctor Who* in other media, and that's very often the most interesting and cheerful *Doctor Who* there is. In focus this time are the original novels published by Virgin and BBC Books, and of the former the key word bandied around is 'dark'.

For the current wave of super-fans who steer the show's destiny, the 1990s were their fan adolescence, and with adolescence comes a propensity to equate cynicism to sophistication. Overseeing the Virgin Books *New Adventures* range with a calm benevolence was one of *Doctor Who*'s many triple-initialled heroes, Peter Darvill-Evans. "We didn't go out of our way to fill the books with sex and violence or, indeed, drugs," says the sagacious PD-E. "But, certainly, I had no objection." As author and self-aware Luddite Gary Russell reveals, the Virgin approach for him meant a tick-box of requirements: Ace having sex, the Doctor being moody, Bernice getting drunk and then Bernice having sex... with an Ice Warrior. That's a mighty sweet piece of Mars. A cold phwoar, if you will. And as sexed up as the modern day television series is, it's doubtful it will get into *that* when the pincer-pawed nasties return later this year. Although the man from the *Daily Star* will most likely still ask that question at the press launch.

Deflowering *Doctor Who* in this fashion took a property that had already declined into a niche even further towards the fringes. However, it also creatively liberated the range's young authors. It was "a very wise leap" reckons Russell T Davies, because "it wasn't the easy option." Paul Cornell, meanwhile, generously credits the anything-goes ethos as being the making of his career. Against this there's Mark ►

Gatiss, who remains our greatest ambassador for the sweet joys of *Doctor Who*. He recalls that when he was commissioned to write *Nightshade* it was "the happiest I've ever been."

He's similarly clear-sighted about BBC Books subsequently grabbing the franchise – and authors – away from Virgin. "To this day it's an absolute scandal... I don't care who hears this." Poor Steve Cole, who edited the new range, knows he looks like a bagman. "I felt quite bad," he says, before going on to explain how the writers' barely tempered creativity became positively onanistic, pitching the BBC line into the recursive obscurity of horribly conceived and unattractively named guff like the Faction Paradox. "I *think* they're Time Lords who enjoy paradoxes," ventures Cornell. When Justin Richards succeeded Cole as editor, the only way he could see through the muddle was to erase it all, and the Doctor's memory of it.

However, as Richards relates, the book line was in steep decline, with unsold stock being shipped to Eastern European orphanages, where *The Burning* et al fuelled Latvian furnaces. Even still, he admits that when 2005 rolled along "the expectation was the new series would be a flash in the pan, then we'd continue with the Ninth Doctor." That history proved him wrong is a happy twist, not least for Christopher Eccleston who can remain untroubled by knowledge of Iris Wildthyme. If only we were so lucky.

If ever your belief wavered in Tom Baker as the greatest ever Doctor, the *Scene Around Six* footage of the man's visit to Northern Ireland in 1978 will make you feel born again. These narrative-free sequences shot on lovely grainy, *dotty* film are joyous. He's like some kind of UNICEF ambassador, who arrives to the delight of thousands of needy kids. "I like to be received like this," he deadpans deep within a throng of sherbet-happy fans. A subsequent vignette sees him arriving at Mersey Street primary school, and marching into the classroom with yet another funny line: "Why are you all smiling?"

It's moving to see how he interacts with his public – running around a playground amassing a swarm of little followers, shining his own beam upon The Troubles while one Belfast woman tells him, "We're not all bad," and signing an autograph for "Mrs Little! *Goodbye Mrs Little!*" There's a simple currency being exchanged, a little silliness from him in return for massive smiles and memories that will never fade. "Do you want to try my hat on while I get you a badge out?" Tom asks one little blighter, recuperating in a children's ward. Oh, yes please!

A minute of 8mm behind-the-scenes footage shot during the recording of *Robot* captures John 'Benton' Levene with a fag on the go, while the *TARDIS Cam* sequence, which featured on *Ark*'s original release, takes us back to an unhappier time in 2002 when the BBC's ill-fated Fiction Lab was creating pointless shorts of the police box sitting in various alien locations. It was a cruel glimpse of 'new' *Doctor Who*, but back then we were grateful for it. Actually, no, we weren't. Even then it just seemed plain dumb.

Mark Gatiss doesn't mince his words.

LEVEL E
E8
E7
E6
E5
D6
D5

A Wirrn, out for a totter around space sation Nerva.

'*A New Frontier* is a perfunctory talking-heads job which is mostly saved by the unexpected passion of Kenton Moore...'

Also from the original release, we have a short interview with Roger Murray-Leach, which, aside from the astonishingly poor sound quality, is only notable for RM-L pleading at the top of the segment, "I don't want to talk about *Blake's 7*!" Alongside that, we have Philip Hinchcliffe, Elisabeth Sladen and Tom Baker on the commentary track. It's a lovely effort, and there's an indication the three had some discussion beforehand about how to jolly it along – the audio begins with a little *bon mot* from each. It's Sladen's contribution that remains the most fascinating, as she talks about how this story unsettled her by casting Sarah Jane as a spare part. "I don't think I knew which way I was going [in the show]... I'm over-acting terribly." She even admits that she considered quitting. Hinchcliffe, meanwhile, foreshadows *Doctor Who's* return by lamenting that if the series were made nowadays (unthinkable in 2002) "you wouldn't shoot it on multi-camera inside a television studio on the same budget and timetable as something like *EastEnders* or *Coronation Street*."

The info text, provided by Martin Wiggins, is great. We learn that while the Wirrn story was in production, some geezer called Douglas Adams sent in a proposal for an adventure set on an ark full of telephone sanitizers and middle managers. It's also interesting to note that Robert Holmes had indeed intended his vision of a multicultural future Earth to be carried into the casting, his script describing Vira as 'an exotic dark-skinned woman'. The two best nuggets, though: 1) Philip Hinchcliffe called his cast out from the recording of *Genesis of the Daleks* to share with them the news of *Ark* Part Two's ratings. 2) Frank Bough latterly confided in Sladen that he liked her in that 'white cat suit' (his take on the Nerva tunics). If only the old rascal could have met some of those smashing Virgin Books companions.

Finally, we turn to *A New Frontier*, a brand-new making-of for this release. It's a perfunctory talking-heads job which commits a grievous faux pas early on (WRONG FONT IN THE MOCK-UP TITLE SEQUENCES!). Nonetheless, it's mostly saved by the unexpected passion of Kenton Moore. He's very, very sad about the bubble-wrap hand he had to act against, and very, very excited to declare that when his grandchildren and their friends recently watched *The Ark in Space* they declared it "cool, man." He also has a gem of a memory about Tom Baker, who would note down his blocking in rehearsals with a "scrubby old pencil" in a "child's exercise" book. That seems very Tom.

The big question: Is it worth making room for *The Ark in Space* to appear twice in your DVD collection? This release is certainly nicely buffed up, but Tom's visit to Belfast aside, none of the other additional features feel truly essential. In the game of Wirrn, lose or draw, this is a 'lose'. More troubling still, over the next few months, the *Doctor Who* range continues to bring us more re-releases with *The Aztecs*, *Inferno*, *The Green Death* and *The Visitation* all scheduled. Granted, they're going to town on the Hartnell story (flinging in the recently recovered episode of *Galaxy 4*), but there doesn't seem to be a strong rationale behind the other three. However, although BBC DVD may be guilty of getting their mandibles into us juicy *Doctor Who* fans, the truth of the matter is, we'll still buy these discs, won't we? We must have it all! Our habits are too deeply set. We're incorrigible... incorrigible. **DWM**

"Do you want to try my hat on?"

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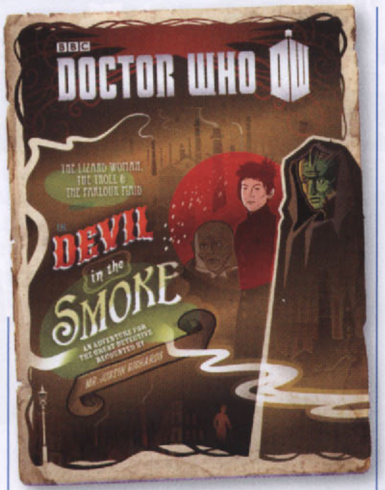
Devil in the Smoke

EBOOK BBC Books
WRITTEN BY Justin Richards
FEATURING Vastra, Jenny and Strax
RRP £1.99



December 1892. Snow has fallen upon London and Harry and Jim, two workhouse boys, decide to shirk their duties and build a snowman. What could be more innocent than that? Nothing at all, until the snowman begins to bleed.

When a dead body topples from the centre of their frigid creation, the lads flee, running straight into danger and intrigue. Jim ends up in the clutches of a sinister, top-hat wearing industrialist while Harry finds himself face-to-face with a troll from hell itself. A troll wearing evening dress...

Two months after we were treated to the further adventures of hardboiled glamour puss Melody Malone, BBC Books delivered an early Christmas present – an ebook chronicling a lost case of the Great Detective. No, not him – the *other* Great Detective, the fabled Lizard Woman of Paternoster Row, Madame Vastra herself.

Devil in the Smoke is further proof – if any more were needed – that the Paternoster gang are ripe for a spin-off. While Vastra and Jenny perhaps aren't as richly drawn as their screen counterparts, dear dim-witted Strax is a delight, stealing the show with every appearance. Author Justin Richards' take on everyone's favourite Sontaran is note-perfect, providing belly laughs aplenty.

Unlike the Melody Malone story *The Angel's Kiss,* this standalone tale of mist and murder isn't a straight prologue to *The Snowmen*. It's in the same vein as the Christmas Special however, and Richards delights in throwing in red herrings that trick us into making connections that aren't necessarily there. He even manages to throw in a veiled reference to a certain celebrated pathologist who happens to reside in Ranskill Gardens.

As a pastiche of Victorian crime fiction, and Arthur Conan Doyle's work in particular, *Devil* largely succeeds. While some of the language used is a little too self-consciously archaic, the action rattles on faster than a racing hansom and all the expected nineteenth-century tropes are present and correct. Street urchins? Check. Mysterious death in bizarre circumstances? Naturally. Brilliant deductions spiced up with a little fisticuffs? Without question – as long as you don't mind those fists having three fingers.

Richards even dupes you into thinking that there will be no otherworldly aspect to his tale – other than the presence of a scaly-faced Silurian and potato-headed Sontaran, of course. But just as you settle into the world of cosy crime an otherworldly terror creeps into view. Freed from the burden of using a foe from the telly, Richards creates a downright unsettling and evocative monster. If anything, the miasmic monster that menaces Madame Vastra and co seems wasted in such a short romp. Could we see its evil tendrils returning to creep along gas-lit alleyways in the future?

Whether the nebulous demons of the title show their ghostly faces again or not, we hopefully haven't seen the last of the Paternoster Row irregulars. While Vastra, Jenny and Strax will soon grace our television screens once again, you can't help but want to delve deeper into the Great Detective literary casebook. More please. **CAVAN SCOTT**

> 'Justin Richards creates a downright unsettling and evocative monster...'

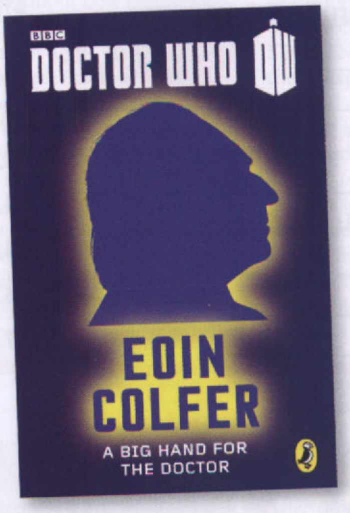
A Big Hand for the Doctor

EBOOK Puffin
WRITTEN BY Eoin Colfer
FEATURING The First Doctor and Susan
RRP £1.99

In the first of Penguin's downloadable anniversary estories, providing a monthly showcase for a different Doctor from the pen of a top children's author, a pre-*Unearthly Child* First Doctor and Susan are in deep trouble in Victorian London. One of the Doctor's hands has been harvested by a gang of Soul Pirates – vicious aliens that are kidnapping children from their homes via means of an anti-gravity beam fired from their spaceship hiding in the clouds. The Doctor, sporting a cybernetic hand, vows to stop their disgusting activities once and for all.

There's something about Eoin Colfer's writing that doesn't quite fit the First Doctor's era. He's known for his bang-on-the-nose wit and comedic style – perfect for the excellent *Artemis Fowl* books. As the author of *And Another Thing*..., an official continuation of Douglas Adams' *Hitchhiker's Guide to the Galaxy* series, one can't help think Colfer's talents might have better suited a madcap adventure with a later Fourth Doctor. But maybe that's the point.

The story doesn't really evoke the feel of mystery that imbued the Hartnell era – although with only 35 pages, there isn't much space. The action-heavy story openly references Gallifrey, Time Lords and regeneration, and the Doctor is stomping around in an army great coat. To the clued-in fan, it's a touch jarring. To a seven-year-old child, however, *A Big Hand for the Doctor* will be a fast-moving, quirky, easily digestible tale with some laughs in the company of a grumpy old Doctor. If that encourages them to try other *Doctor Who* fiction, then it's all to the good.



Reservations about the mismatched style aside, Colfer clearly knows his *Doctor Who*, and where this does strike a chord is in the Doctor's absolute devotion to Susan. He will do anything to protect her, and as a nod to the series' origins, it's nicely done. After all, that's where it all started. **MARK WRIGHT**

The Wrong Doctors

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton
STARRING Colin Baker (the Sixth Doctor), Bonnie Langford (Mel), Tony Gardner (Stapleton Petherbridge), James Joyce (Jedediah Thurwell)
RRP £14.99 (CD), £12.99 (download)

Comfort eating chocolate cake to get over his parting with Evelyn Smythe, a melancholy Sixth Doctor realises he has to mend his ways – and who better to help him address his bad habits than the health and carrot juice obsessed Melanie Bush? So, he sets course for Pease Pottage in 1987, and a long-postponed date with destiny. But destiny is a fickle mistress, and Mel's tortured timeline is about to get even more complicated. Because there are two Doctors in Pease Pottage. And two Mels. Plus dinosaurs, alien management consultants and out-of-time yokels.

Matt Fitton has written a comedy of errors in which the abrasive TV Sixth Doctor rubs up against Big Finish's softer version. The threat here is superficially pretty small scale stuff, confined to a backwater English town,

The Auntie Matter

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris
STARRING Tom Baker (the Fourth Doctor), Mary Tamm (Romana), Julia McKenzie (Florence), Robert Portal (Reggie), Lucy Griffiths (Mabel), Alan Cox (Grenville)
RRP £10.99 (CD), £8.99 (download)

England in the Roaring Twenties – the time of *Jeeves and Wooster*, *Bright Young Things* and *You Rang M'Lord*. Upper-crust buffoon Reggie is on the lookout for a smashing new filly to become his wife – the only stumbling block being the girl in question must meet the approval of his rich Aunt Florence. Aunt Florence has very set views on what she is looking for in Reggie's wife – plenty of vim, beauty, and the willingness to sacrifice her soul so that an ancient alien intelligence can wear her body like a stole. Given that she is said alien intelligence, Aunt Florence has a staff of deadly robot butlers and gamekeepers to enforce her iron will. But unfortunately for Aunt Florence, another couple of ancient alien intelligences have come up to London for a short holiday, and the Fourth

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
COLIN BAKER AND BONNIE LANGFORD IN
THE WRONG DOCTORS
BY MATT FITTON
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING TONY GARDNER
FULL CAST AUDIO DRAMA

with the villains largely played for laughs. However, as the play unfolds, Fitton introduces some unexpectedly moving moments and builds to the kind of emotive climax that Russell T Davies was so adept at pulling off.

That's partly due to Bonnie Langford's brilliant performance as the two Mels. It's been far too long since Langford last appeared in a *Doctor Who* audio play, and it's a great pleasure to hear her again. Fitton gives her a lot to do, playing both a young, naïve Mel who's never met the Doctor and approaches everything with a wide-eyed excitement, and the older version we saw in *The Trial of a Time Lord* – one who's used to the Doctor's foibles and views them with a kind of "here we go again" resignation.. It's hard to imagine this story working so well with any other companion – Fitton even builds in Mel's slightly more annoying characteristics, like her photographic memory, making them relevant to the plot.

Equally, though, Colin Baker gives two standout performances – resurrecting, for a rare outing on audio, the cocksure, obstreperous Sixth Doctor of 1985 and pitting him against the kinder, more lovable Doctor of 2013. The threat the older Doctor faces – the obliteration of all his experiences since his trial – essentially means the death of the 'audio drama' Sixth Doctor. That's the equivalent of bolshy Tenth Doctor companion Donna Noble being regressed to a squawking fishwife, and it reminds us just how much Colin Baker has progressed the character with his time at Big Finish.

It's this threat, and not any run-of-the-mill end-of-the-universe peril, that's at the heart of the story; and, though she doesn't appear at all, it's the greatest tribute to Evelyn Smythe – the first companion that was created by Big Finish for the Sixth Doctor – that her good company and experience have mellowed the Sixth Doctor to a point where there's now a queue of companions desperate to jump aboard the TARDIS with him.

So, a play that on the surface comically plugs a gaping hole in *Doctor Who*'s continuity becomes a love letter to the Sixth Doctor, and, perhaps more than any other adventure, reminds us of how much Big Finish has achieved in the last 14 years with its audio dramas. What a fine way to start the 50th anniversary year. **MATT MICHAEL**

Night of the Stormcrow

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
NIGHT OF THE STORMCROW
BY MARC PLATT
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING ANN BELL AND CHASE MASTERSON
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish
WRITTEN BY Marc Platt
STARRING Tom Baker (the Fourth Doctor) and Louise Jameson (Leela)
ALSO STARRING Chase Masterson (Peggy Brooks), Ann Bell (Prof Cazalet)
RRP Free – available to subscribers only

Marc Platt is no stranger to spooky, claustrophobic stories, and is the perfect choice to write this adventure, which is very much in the style of his 1989 TV story *Ghost Light*: there's a cast of characters at each other's throats, a genuinely alien menace and a brooding Doctor. But *Night of the Stormcrow* is equally reminiscent of 1977's *Horror of Fang Rock*, with something terrible falling from the stars to pick off the isolated inhabitants of an observatory on an island. Very much in that vein, Tom Baker apparently relishes delivering ominous lines like "I'll make you as safe as I possibly can," and "There are things in the universe you're not ready to know about," so that despite some flippant asides about girl guides and toast, he adds a real sense of sombre menace to proceedings.

Louise Jameson continues to be one of Big Finish's most consistently excellent regulars. Platt utilises her well, giving Leela some moments of quiet reflection on her past and future. Meanwhile, Chase Masterson of the recent *The Shadow Heart* gives an impressively different performance as the caustic observatory director, and Ann Bell is great as Professor Cazalet, another of Platt's damaged characters, hollowed out by obsession and regret.

Night of the Stormcrow is an impressive 'free gift', and listeners shouldn't underestimate the care – including some pitch-perfect horror film sound design – that's gone into its creation. Given it's rather more impressive than a few of last year's main Fourth Doctor releases, it's to be hoped that it's made more widely available at some point. In the meantime, subscribers can count themselves lucky that they really do get more with Big Finish. **MATT MICHAEL**

Doctor and the First Romana take a very dim view of bodily possession.

It's fair to say the first season of Big Finish's *Fourth Doctor Adventures* was a mixed bag – starting out striving for the gothic horror of the 1976/77 TV episodes, but somewhere along the way losing that sense of purpose and going for cheap laughs instead. Series Two starts far more confidently, with an outright comedy that brilliantly channels PG Wodehouse, and places the Doctor and Romana in a setting tailor-made to play to their image of a couple of aristocratic Time Lords slumming it on dilettante adventures.

Fortunately, given the Doctor and Romana's blasé reaction to alien invasion, a young maid called Mabel is on hand to empathise with Aunt Florence's victims, keep our time travellers down to earth and provide a fragile human perspective on the obscene events at Bassett Hall. Mabel is played by Lucy Griffiths of the BBC's *Robin Hood*, and along with TV's *Miss Marple*, Julia McKenzie, is part of another jaw-droppingly prestigious cast Big Finish has assembled.

The 1920s setting and the tone of English eccentricity is much suited to Tom Baker's Doctor. But equally, it's particularly delightful to hear Mary Tamm's Romana, having completed the quest for the Key to Time, able to just get on with enjoying herself without having to wave a Perspex rod about every few minutes. Romana is entirely unfazeable, treating everyone with the same sense of politely tolerant condescension, like a minor royal touring some provincial sausage factory. Romana moves in her own sphere, and without spoiling it, the conclusion to this play is so perfectly in keeping with both her character and Wodehouse's inspirational source material it had this listener grinning for hours.

Nevertheless, *The Auntie Matter* is also unavoidably poignant. Mary Tamm's death last year means that this series of Fourth Doctor plays will be our last chance to enjoy her unique contribution, and fittingly, Big Finish has included a very moving tribute to her with this release. Personally, when Aunt Florence declares that Romana "has centuries of life left in her" I had to pause the audio for a moment. **MATT MICHAEL**

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
TOM BAKER AND MARY TAMM IN
THE AUNTIE MATTER
BY JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING ALAN COX LUCY GRIFFITHS JULIA McKENZIE
FULL CAST AUDIO DRAMA

The Flames of Cadiz

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
WILLIAM RUSSELL AND CAROLE ANN FORD
THE FLAMES OF CADIZ
BY MARC PLATT
THE AUDIO ADVENTURES OF DOCTOR WHO
NABIL ELOUAHABI AS ESTEBAN
THE COMPANION CHRONICLES

AUDIO READING Big Finish
WRITTEN BY Marc Platt
FEATURING The First Doctor, Ian, Barbara and Susan
PERFORMED BY William Russell, Carole Ann Ford, Nabil Elouahabi
RRP £12.99 (CD), £9.99 (download)

It's apt that Marc Platt's historical First Doctor audio comes hot on the heels of *The Reign of Terror* DVD, as the two feature the same TARDIS crew and have many plot beats in common. While Platt's play is, superficially, more serious-minded than Dennis Spooner's script, they both feature Ian thrown in a cell, the Doctor donning the garb of an eminent official to rescue him and to bluff his way through meetings with VIPs, and the eleventh-hour appearance of a true historical celebrity.

Just as Dennis Spooner laughed in the face of John Lucarotti's sombre meditations on historical inviolability, so Platt has the Doctor comically tangled in his own web of deception: by trying to preserve history, he's instead potentially caused it to change. The second half then becomes a desperate race against time to try to clean up this self-imposed mess.

So, while this two-disc set includes some really quite harrowing scenes, *The Flames of Cadiz* is difficult to hear as anything other than a pitch-black comedy complete with a superbly set-up punch line that anticipates the chutzpah of Spooner's 1965 story *The Romans*. As such, it's perhaps the best latter-day recreation of the Hartnell-era historical, and one of Platt's most deliciously rich scripts. Performed by the still ever-dependable William Russell and Carole Ann Ford, with very fine support from Nabil Elouahabi, *The Flames of Cadiz* is the perfect link to the very earliest days of *Doctor Who*, and absolutely the right way for the *Companion Chronicles* to begin their golden jubilee celebrations. **MATT MICHAEL**

The Aztecs

Tlotoxl – the local butcher!

DVD BBC

STARRING William Hartnell (the First Doctor), Carole Ann Ford (Susan), William Russell (Ian Chesterton), Jacqueline Hill (Barbara Wright)

WRITTEN BY John Lucarotti

DIRECTED BY John Crockett

FIRST BROADCAST 23 May – 13 June 1964

RRP £20.42

RELEASED 11 MARCH

The latest release in the ongoing series of *Doctor Who* Special Edition DVDs is *The Aztecs*, which has been remastered from first principles.

"I started totally from scratch with the audio," sound restoration expert Mark Ayres explains, "with a brand-new transfer from the prints. The original release of *The Aztecs* was one of the first ones we did, and we were all learning! I am a lot better at what I do now, I hope – and, yes, the software is better these days. The main change is that I have used sound from newly transferred prints this time, whereas last time I used the sound from the film negatives. This is more costly, but we get a much better result as neg sound tends to be very sibilant and noisy."

"The pictures have also been remastered from scratch," says video restoration expert Peter Crocker. "On the previous DVD release, for instance, we'd simply cut out 'bad' frames at shot changes, whereas we now repair these – the cumulative result is that each episode is a few seconds longer. But in general, the pictures are much cleaner with less grain, and the video motion is much smoother and more consistent than the earlier DVD."

Also on this release is *Galaxy 4: Air Lock*, the third episode of the 1965 First Doctor adventure, which was discovered back in 2011. It's included here as part of a 'reconstructed' edit of the full story using stills and the audio soundtrack. "I suppose, in a way, there is no obvious home for the recovered *Galaxy 4* episode," says commissioning editor Dan Hall. "There are no animated episodes planned nor is there a *Lost in Time* package in the works. We could have put it out on its own, in the digital realm – but I felt it important that buyers get to enjoy it on DVD too. So a natural home was really any one of the remaining William Hartnell titles on the schedule."

BBC
DOCTOR WHO
THE AZTECS
SPECIAL EDITION
The WILLIAM HARTNELL Years 1963-66

"A longer *Galaxy 4* reconstruction was originally commissioned for *The Time Meddler* DVD in 2006," notes Derek Handley, who put this feature together. "I had previously created a 30-minute reconstruction of *Marco Polo* for *The Beginning* box set, and Dan Hall was exploring affordable ways of representing the missing episodes on DVD, so he asked me to work on a cut-down version of *Galaxy 4* for *The Time Meddler* DVD. Unfortunately, the idea of using the reconstruction was eventually dropped. When *Air Lock* was found, though, it seemed like an ideal opportunity to include the reconstruction, to put the recovered episode into context."

> **'The pictures are much cleaner, and the video motion smoother than on the original release...'**

The release also incorporates the second instalment of the new ongoing series, *Dr Forever*. This one looks at *Doctor Who's* relationship with toys and games. "*The Celestial Toyroom* piece doesn't attempt to be a comprehensive history of *Doctor Who* toys," producer James Goss explains. "Such a thing would last for hours, and even then you'd still leave something out! Instead, it covers some of the big-hitting toy successes, by seeing what they meant to the people who owned them – and, hopefully, goes some way towards explaining how we have today's *Doctor Who* toys.

It's a Square World.

Reconstruction of *Galaxy 4*.

A Whole Scene Going.

Dr Forever.

THE TIME-SPACE VISUALISER

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MARCH

THURSDAY 7

CD - AUDIO READING

■ ***Destiny of the Doctor 3: Vengeance of the Stones*** by Andrew Smith [Third Doctor, Brigadier Lethbridge-Stewart and Mike Yates] AudioGO £10.20

CD - TALKING BOOK

■ ***The Tomb of the Cybermen*** by Gerry Davis [Second Doctor, Jamie, Zoe. Read by Michael Kilgarriff] AudioGO £13.25

■ ***Devil in the Smoke*** by Justin Richards [Vastra, Jenny and Strax. Read by Dan Starkey] AudioGO £13.25

MONDAY 11

DVD

■ ***The Aztecs Special Edition*** by John Lucarotti [also includes *Galaxy 4: Air Lock*] [First Doctor, Ian, Barbara, Susan] BBC DVD £20.48 See above

THURSDAY 21

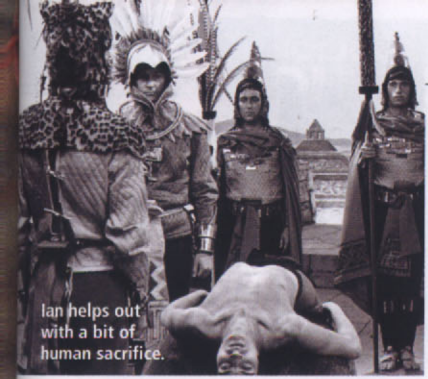
MAGAZINE

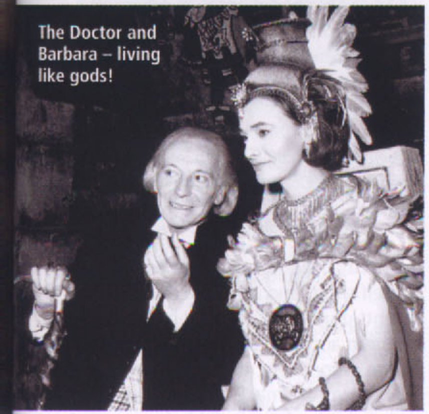
■ **DWM Special: The Missing Episodes – The First Doctor** Panini £5.99

THURSDAY 28

BOOKS

■ ***Ten Little Aliens*** by Stephen Cole [First Doctor], ***Dreams of Empire*** by Justin Richards [Second Doctor], ***Last of the Gaderene*** by Mark Gatiss [Third Doctor], ***Festival of Death*** by Jonathan Morris [Fourth Doctor], ***Fear of the Dark*** by Trevor Baxendale [Fifth Doctor], ***Players*** by Terrance Dicks [Sixth Doctor], ***Remembrance of the Daleks*** by Ben Aaronovitch [Seventh Doctor], ***Earthworld*** by Jacqueline Rayner [Eighth Doctor], ***Only Human*** by Gareth Roberts [Ninth Doctor], ***Beautiful Chaos*** by


Ian helps out with a bit of human sacrifice.


The Doctor and Barbara – living like gods!

"Along the way there are some great stories – for instance, it features an interview with Richard Hollis, the BBC's longest-serving *Doctor Who* employee, who started looking after *Doctor Who* licensing during the Sylvester McCoy era.

"There are also some lovely personal stories about what certain toys meant to people – whether it's Rob Shearman explaining why his childhood home smelt of decomposing Peter Davison, Mark Gatiss grieving for his lost TARDIS, or even Michael Stevens' genuinely moving explanation of why he had the best Dad *ever*..."

DAVID DARLINGTON

BUY IT BECAUSE... It's a classic – and a never-before-released episode from *Galaxy 4* is included, as well!

Chronicle.

WHAT'S IT ABOUT?

The Doctor, Ian, Barbara and Susan become separated from the TARDIS shortly after they arrive in fifteenth-century Mexico. Proclaimed a goddess by Aztec priests, Barbara attempts to change the course of history by forbidding the human sacrifices which are part of the Aztecs' religion. It is up to the Doctor to find a way to recover the TARDIS, before Barbara is unmasked...

EXTRA FEATURES

- Commentary featuring stars William Russell (Ian) and Carole Ann Ford (Susan), and producer Verity Lambert.
- *Galaxy 4* – abridged reconstruction of the four-part 1965 story, including the full third episode, *Air Lock*.
- *Dr Forever! The Celestial Toyroom* – a look at *Doctor Who* toys over the years, featuring interviews with Verity Lambert, Russell T Davies, Mark Gatiss, Rob Shearman, Paul Cornell, Joseph Lidster, Ian McNiece, Richard Hollis, Alasdair Dewar, Michael Stevens, Dave Turbitt and Jim Sangster.
- Excerpt from *It's A Square World*, featuring Clive Dunn in the very first *Doctor Who* skit, from 1963.
- Excerpt from 60s arts programme, *A Whole Scene Going*, featuring behind-the-scenes footage of *Daleks: Invasion Earth 2150 AD* and an interview with the film's director Gordon Flemyng.
- *Chronicle: The Realms of Gold* – 1969 BBC documentary on the Aztecs.
- *Remembering The Aztecs* – interviews with actors John Ringham, Ian Cullen and Walter Randall.
- *Designing The Aztecs* – interview with set designer Barry Newbery.
- *Restoring The Aztecs* – short feature on restoration techniques.
- *Cortez and Montezuma* – an extract from a 1970 edition of *Blue Peter*.
- *Making Cocoa* – an animated guide.
- *TARDIS-cam No.3*
- Photo Gallery
- Six introductory voiceovers by three actors from *The Aztecs*
- Optional Arabic soundtrack on the fourth episode
- PDF *Radio Times* listings
- Programme subtitles
- Subtitle production notes
- Coming Soon: *The Ice Warriors*

Babblesphere

AUDIO READING AudioGO

WRITTEN BY Jonathan Morris
PERFORMED BY Lalla Ward and Roger Parrott
FEATURING The Fourth Doctor, Romana
RRP £10.20

RELEASED 4 APRIL

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
4
BBC
BABBLESPHERE
by Jonathan Morris
Performed by Lalla Ward and Roger Parrott

WHAT'S IT ABOUT?

On Hephastos, the trivia obsessed colonists are being killed and the Doctor and Romana suspect that a malevolent intelligence is at work. With time running out, the two time travellers race to discover the truth before they are absorbed into the Babblesphere...

Each of the Doctor's incarnations is getting a single adventure in the year-spanning, celebratory audio series *Destiny of the Doctor*, so for producer and director John Ainsworth, pairing the right writers with the right Doctors must have been vital. "Well to some extent it was determined by when they were free to write it," chuckles John, "but I certainly went to specific people and said 'I would like you to write this'. Jonathan Morris is a good example of that, because I'd read his Fourth Doctor novel *Festival of Death* which was very much in the style of the 1979 series, with all the [then script editor] Douglas Adams-style humour..."

The result is *Babblesphere* which, like *Festival* (a reprint of which is out this month), features the Fourth Doctor and Second Romana. Those characters and the era of the show they define aren't just something Jonathan is good at recreating – they also turned him into a fan. "I first became a very serious *Doctor Who* fan back in 1979, when it was Tom Baker, Lalla Ward, and K9," he remembers. "That's the *Doctor Who* I first fell in love with."

The format of the *Destiny* series is closer to prose than Jonathan's usual audio work – did that mean the writing process was comparable to that of *Festival*, back in 2000? "The challenge with this was that it is going back to prose, but it's prose to be performed," he explains. "This is for Lalla Ward, and although it's not written in first-person, it's very much a Romana story. If I was doing this as a book I would have far more description – on audio, you have to get everything over quicker, with much more pace – and there are sound effects to be factored in as well."

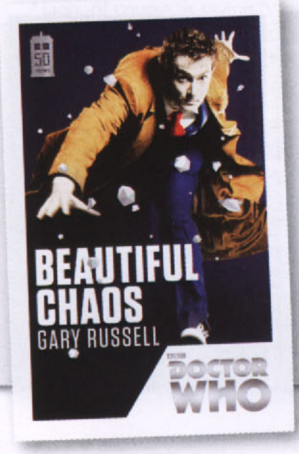
What was the brief? "I think it was 'alien planet, possibly in the future, in that style of late-1970s *Doctor Who* when it was script-edited by Douglas Adams' – a humorous and very imaginative quality to the show. The brief was to capture the Doctor's voice, the companion's, and the style of the era, but without its limitations; to take that sort of ethos and celebrate it."

But as listeners to previous *Destiny* adventures will know, these stories come with modern twists. "The great fun for this as well is that with most 'past Doctor' adventures you can't mention anything from the 'new series', but with this – because it's part of the same thing – I can do things like having mentions of the Ood."

At the recording, Lalla Ward said that *Babblesphere* was – short of a genuine Douglas Adams script – the best *Doctor Who* story she'd done. (Apparently, her husband, *The Stolen Earth*'s Richard Dawkins, liked it too.) "It's very flattering," says Jonathan. "I didn't believe it when I was told. She's done quite a few *Doctor Who* stories! To be mentioned in the same breath as Douglas Adams is phenomenal. You write something in the hope that the person who's reading it will enjoy it, and get it, and have fun with it, so I couldn't be more delighted."

DAN TOSTEVIN

BUY IT BECAUSE... It's perhaps as close as you can get to a new story by Douglas Adams!



Gary Russell [Tenth Doctor],
The Silent Stars Go By by
Dan Abnett [Eleventh Doctor]
BBC Books £6.99 each

SATURDAY 30

CD - AUDIO DRAMA

- ***The Seeds of War***
by Matt Fitton and Nicholas Briggs
[Sixth Doctor and Mel]
Big Finish £14.99 See page 78
- ***War Against the Laan***
by Nicholas Briggs
[Fourth Doctor, Romana and K9]
Big Finish £10.99 See page 78
- ***Jago & Litefoot – Series 5***
box set by Jonathan Morris, Marc Platt, Colin Brake, Justin Richards
[Henry Jago, George Litefoot]
Big Finish £30.00 See page 79

CD - AUDIO READING

- ***The Companion Chronicles: The Scorchies*** by James Goss
[Third Doctor, Jo Grant, Brigadier]
Big Finish £8.99 See page 79

APRIL

THURSDAY 4

MAGAZINE

- **DWM 459** Panini £4.75

CD - AUDIO READING

- ***Destiny of the Doctor 4: Babblesphere*** by Jonathan Morris
[Fourth Doctor, Romana]
AudioGO £10.20 See above

CD - TALKING BOOK

- ***Plague of the Cybermen*** by
Justin Richards
[Eleventh Doctor, Clara. Read by TBA] AudioGO £15.99
- ***The Rescue***
by Ian Marter
[First Doctor, Ian, Barbara and Vicki. Read by Maureen O'Brien]
AudioGO £13.25 See page 79

MONDAY 8

COLLECTED COMICS

- **Nemesis of the Daleks**
[Seventh Doctor – **DWM** comic strip collection] Panini £TBA ►

COMING SOON...

The Seeds of War

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton and Nicholas Briggs
STARRING Colin Baker (the Sixth Doctor), Bonnie Langford (Melanie Bush), Ray Fearon (Barlow Teveler), Ony Uhiara (Sisrella Tevier), Stuart Organ (Helgert Teveler)
RRP £14.99 (CD), £12.99 (download)
RELEASED 30 MARCH

The *Doctor Who* universe is getting a new villain. "The Eminence is a very mysterious entity which is a sort of living gas," explains Matt Fitton, co-writer of *The Seeds of War*." and it transports itself around in these materialisation caskets. The gas emerges and takes over the bodies of any nearby human beings, transforming them. And we may be hearing from it again..."

Indeed, the Eminence is set to be a recurring threat. In fact, although *The Seeds of War* will be the listeners' first encounter with the Eminence, it's already familiar to both the Doctor and to Big Finish's writers. "I had seen the script for *Destroy the Infinite*," Matt says, "which is a Fourth Doctor story [due in 2014] where the Eminence first meets the Doctor, and that story was written first." Will *The Seeds of War* work as an introduction, then? "Being a Sixth Doctor script, it is technically a sequel to *Destroy the Infinite*, but because it's the first time the listeners are introduced to the Eminence, it *has* to work from scratch, yeah."

Will the saga of the Eminence force people to follow a storyline across the different ranges? "People are already picking up on the hints that the Eighth Doctor might encounter the Eminence too," acknowledges Matt, "but you don't have to have seen *The Ice Warriors* to watch *The Seeds of Death*, do you? The idea of this new enemy is that all the stories stand alone, and if you want to go through the whole backstory that's something extra."

The Seeds of War was written by Matt from a synopsis by the ever-busy Nicholas Briggs. "He exists only in one time continuum and can't clone himself, so he didn't have time to write it!" Matt chuckles. "I was called up just after I'd started *The Wrong Doctors*, and asked whether I could write a script from his synopsis, and that's essentially what I did – he had all four episodes down, all of what happens, and I just wrote a script from that, referring back to him on certain little changes I wanted to make.

"The interesting thing was that it's a story I would never have written. Something Nick does really well is the big space epic, and it wouldn't occur to me to write something like that, so that was a really interesting way to work. The first episode is like a standalone disaster movie, and then the rest of it becomes this sprawling epic along the lines of *Dalek Empire*."

Was Matt's job to bring his own style to Briggs' ideas, or mimic his co-writer's voice? "Good question! I can only write like I would, and what I like to do is get hold of the characters – get inside their heads and get some emotional motivation. I latched on to the Teveler family. I wanted to make their emotional lives as real possible in the middle of this huge Nick Briggs-style galactic war – I think that's what I brought to it." **DAN TOSTEVIN**

BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
COLIN BAKER AND BONNIE LANGFORD IN
THE SEEDS OF WAR
BY MATT FITTON AND NICHOLAS BRIGGS
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING RAY FEARON STUART ORGAN
FULL CAST AUDIO DRAMA
BIG FINISH

WHAT'S IT ABOUT?

Humanity is emerging from a long, exhausting war. Now, despite its 'victory', the human race is on its knees. The Doctor and Mel join its struggle for survival but something is lurking. A presence the Doctor knows of old...

BUY IT BECAUSE... It introduces a brand new enemy into the *Doctor Who* universe.

War Against the Laan

AUDIO DRAMA Big Finish
WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Mary Tamm (Romana), Hayley Atwell (President Moorkurk), David Warner (Cuthbert), Toby Hadoke (Mr Dorrick)
RRP £10.99 (CD), £8.99 (download)
RELEASED 30 MARCH

BBC
DOCTOR WHO
TOM BAKER AND MARY TAMM IN
WAR AGAINST THE LAAN
BY NICHOLAS BRIGGS
THE AUDIO ADVENTURES OF DOCTOR WHO
ALSO WITH HAYLEY ATWELL DAVID WARNER TOBY HADOKE
FULL CAST AUDIO DRAMA
BIG FINISH

WHAT'S IT ABOUT?

The Doctor, Romana and newly elected President Sheridan Moorkurk take on the all-consuming powers of business tycoon Cuthbert and his vast Conglomerate. Cuthbert is intent on revenge which could lead to inter-species war, and the Doctor knows the stakes couldn't be higher...

Last month, in *The Sands of Life*, the Fourth Doctor and Romana encountered Cuthbert (the CEO of an intergalactic brand, the biggest in the galaxy) and the Conglomerate (his organisation) on a future Earth. Billions of aliens had arrived, about to put the whole planet in jeopardy. "These aliens travel through time and space, and because of that, when they give birth it creates a massive disruption with a percussive impact," Nicholas Briggs, the writer of that story, reminds us. "So if they all give birth at once it will destroy all life on the planet!"

War Against the Laan, also written by Nick, picks up where *The Sands of Life* left off. "It's one whole crisis unfolding, with the Doctor and Romana and the president of Earth confronting Cuthbert and saying 'You can't keep thinking you can provoke these aliens; they *will* destroy everything if you provoke them'."

The relationship between the Fourth Doctor and Romana continues to take centre stage. "What's especially interesting about it in the TV series," Nick observes, "is that the Doctor has had this companion forced upon him. What that means is that, as much as the series ever was in those days, it's all *about* the two characters. You get a very clear impression of Romana. I've certainly tried to carry that on."

The legendary David Warner (playing Cuthbert) stands out, too. "I spoke to David about Cuthbert, and said I wanted him to be slightly northern – one of those northerners who has lived among southerners and lost the edge off the accent – and I knew he could do it because David comes from the north," Nick recalls. "But he sells himself short, and insists he doesn't do accents. But then I was told he did a northern accent in something where, before every scene, the director went 'ee by gum!' to make him remember, and so that's what we did before every scene! I'm so thrilled with David as Cuthbert – he does that sort of horrible, dangerous impatience really brilliantly. Cuthbert also gets really nasty really quickly, and will then go 'If that's alright by you' in a sweet, polite way, even though if it's not alright with the other person they are going to get killed in a horrible way!

"The whole Conglomerate concept is all about corporate power, and how Cuthbert's biggest achievement is being the biggest brand in the galaxy. You can't just have people being evil and wanting to conquer things all the time, so I wanted to write about corporate power because it's another variety of 'evil'. The bad things in life and stories are the ruthless exploitation of some kind of power over other people, and this was a really good way to explore that."

The storyline doesn't end here, though. "We're hinting at the whole thing of what Cuthbert's experiment was in the Proxima system, which may be an important plot point later on..." **DAN TOSTEVIN**

BUY IT BECAUSE... It's a thrilling continuation of the previous story, and David Warner is superb.

BBC
DOCTOR WHO
THE DALEK GENERATION
Nicholas Briggs
BBC BOOKS

◂ THURSDAY 11

BOOKS

■ ***Plague of the Cybermen*** by Justin Richards, ***Shroud of Sorrow*** by Tommy Donbavand, ***Dalek Generation*** by Nicholas Briggs, [Eleventh Doctor and Clara] BBC Books £6.99 each

TUESDAY 30

CD - AUDIO READING

■ ***The Companion Chronicles: The Alchemists*** by Ian Potter [First Doctor, Susan] Big Finish £8.99

CD - AUDIO DRAMA

■ ***Eldrad Must Die!*** by Marc Platt [Fifth Doctor, Tegan, Turlough, Nyssa] Big Finish £14.99

DOCTOR WHO
CAROLE ANN FORD
THE ALCHEMISTS
BY IAN POTTER
THE AUDIO ADVENTURES OF DOCTOR WHO
WITH WAYNE FORESTER AS POLLITT
THE COMPANION CHRONICLES
BIG FINISH

■ ***The Justice of Jalxar*** by John Dorney [Fourth Doctor, Romana] Big Finish £10.99

■ ***Bernice Summerfield: New Frontiers*** by Xanna Eve Chown, Alexander Vlahos and Gary Russell. [Benny] Big Finish £25.00

MAY

THURSDAY 2

MAGAZINE

■ **DWM 460** Panini £4.75

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.com/uk*

The Scorchies

AUDIO READING Big Finish
WRITTEN BY James Goss
PERFORMED BY Katy Manning and Melvyn Hayes
FEATURING The Third Doctor, Jo Grant, Brigadier Lethbridge-Stewart
RRRP £8.99 (CD), £7.99 (download)
RELEASED 30 MARCH

There is a new *Companion Chronicle* out. It stars Katy Manning. She is playing an entire cast of different characters. And it's a musical. With big, ridiculous show-tunes. And evil puppets!

"This all started in the pub," explains David Richardson, producer of *The Scorchies*. "Me and [director] Ken Bentley were talking and I suddenly had a brainwave. I said to Ken: 'A *Doctor Who* story with evil singing puppets'. He went: 'Can I direct it?' From there it was a case of finding a writer who had that kind of wacky, deranged imagination to run with it, and so James Goss was perfect – he's an insane ideas machine. What we've ended up with is a play with loads of voices, but performed by two people."

"It's not a normal *Companion Chronicles* story because there's not a lot of narration in it," adds Ken. "There's a full cast of characters, they just happen to all be performed by Melvyn [Hayes] and Katy. We've done two or three days' work in a day. I have done music before – my first *Doctor Who* audio had a piece of opera in it – but this is really on a different scale."

Why a Jo Grant story? "It was the natural choice for Katy," asserts David. "Whenever we work together she says 'I want to be challenged, I want to do things I've never done before, I want to be pushed to the limit' – so this was my ultimate response to that!"

"David said 'I want to do a thing where Jo is held hostage by puppets'," recalls James Goss. "I wrote it as a celebration of all the mad stuff that was on Saturday night television in the 1970s – it's a whole evening's broadcasting all in one."

Would it be fair to characterise *The Scorchies* as quite light and whimsical, then? "Whimsicality was the *last* thing on anyone's mind!" James counters. "David was going 'THIS IS TOO BLOODY DARK!' all the time – it was too close to the edge! I don't think at any point anyone went 'This is just *daft*' until several drafts in."

"It's been a very enjoyable, quite fascinating journey of exploration," says Ken Bentley, "because at every point I thought I understood what it was, something has come up to prove me wrong. It's been an interesting progression through script, writing songs, Melvyn and Katy's characterisations... It's like a variety musical. A bit larger than life, a bit theatrical. But I don't want to pigeon-hole it as one type of thing, because it's not – it has a unique character of its own, which is quite exciting..."

DAN TOSTEVIN

BUY IT BECAUSE... 'Katy Manning', 'musical', 'show-tunes', 'evil puppets'! Need we say more?!

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
KATY MANNING
PERFORMS
THE SCORCHIES
BY JAMES GOSS
WITH
MELVYN HAYES
AS THE SCORCHIES
BIG
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

A Saturday night TV show has been invaded by aliens that look like puppets! The Scorchies want to take over the world. They want to kill the Doctor. And they want to perform some outstanding showtunes. Though not necessarily in that order...

Jago & Litefoot - Series Five

AUDIO DRAMA Big Finish
WRITTEN BY Jonathan Morris, Marc Platt, Colin Brake, Justin Richards
STARRING Christopher Benjamin (Henry Gordon Jago), Trevor Baxter (Professor Litefoot), Lisa Bowerman (Ellie), Duncan Wisbey (Sacker)
RRP £30.00 (CD), £25.00 (download)
RELEASED 30 MARCH

Jago and Litefoot are out of time. Following a trip in the TARDIS with the Sixth Doctor, the duo – originally guest characters in the 1977 television serial *The Talons of Weng-Chiang* – are back in London, but have overshot by a decade or seven...

"Jago, of course, is saying 'Well, nothing's improved'," observes Trevor Baxter, who plays Litefoot, of the 1960s setting for *Jago & Litefoot* Series Five, "and I'm saying 'LOOK! THE NATIONAL HEALTH SERVICE!' and things like that. There's a rather wonderful extension of character for us both."

But it's a big shift away from the series' usual late-Victorian setting. Producer David Richardson has always emphasised his desire to tweak *Jago & Litefoot* every series, but this is the biggest change yet. "At one of our production meetings, Alan Barnes said 'We should do the *Adam Adamant* thing and put them in the 1960s, out of time!', and suddenly creative juices started flowing.

"You still have that Victorian feel, because Jago and Litefoot are quintessentially Victorian, but what you've got is the world around them has changed.

"The alternative is not to be risky at all, and do a series that just rests on its laurels. We could have done, with *Jago & Litefoot*, exactly the same thing year in, year out. What tends to happen with our spin-off series is that they sell very well in the first series, they drop a little bit for the second, and by the time we get to Series Three or Four you're having to draw it to a close. What's happened with *Jago & Litefoot* is, because we've done new things with it and reinvigorated it as we've gone along, we haven't seen that drop-off."

Chronological backdrop aside, this is absolutely still the *Jago & Litefoot* listeners have come to know and love. "Jago and Litefoot are still doing what they've been doing since the first series," David emphasises, "they've just shifted forward in time. We've also got some of the same cast, so the set-up isn't too different in that respect. Lisa Bowerman is still playing Ellie, for example – she's later in life, obviously, but still around."

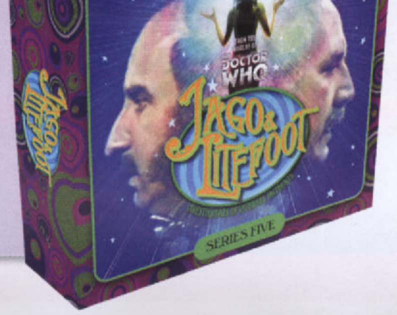
But one returning face is a little bit more unexpected. "We've also got Duncan Wisbey back as Sacker," David grins, "who was a character we killed off in Series Two, but is very heavily involved in Series Five. You'll have to wait and see how that comes about..."

DAN TOSTEVIN

BUY IT BECAUSE... It's *Jago & Litefoot* as *Adam Adamant Lives!*.

WHAT'S IT ABOUT?

After travelling through time and space with the Doctor, Henry Gordon Jago and Professor Litefoot are back in London starting brand new lives. As they investigate a wealth of new cases a long game is playing out. A figure from their past is back, and this time he means to destroy them...



The Rescue

TALKING BOOK AudioGO
WRITTEN BY Ian Marter
READ BY Maureen O'Brien
FEATURING The First Doctor, Ian, Barbara, Vicki
RRP £13.25
RELEASED 4 APRIL

WHAT'S IT ABOUT?

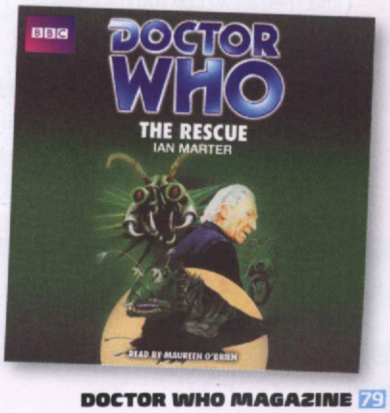
On the planet Dido, the Doctor, Ian and Barbara discover Vicki and Bennett, the survivors of a crashed spaceship who live in fear of the alien Koquillion. But not everything is as it appears...

Of all the Target range's regular contributors, the late Ian Marter – one of a select few people to have both acted in and written for *Doctor Who* – was one of the best. "Ian is remembered for putting real flesh on the bones of the *Doctor Who* TV episodes he novelised," muses commissioning editor Michael Stevens. "*The Rescue* is a case in point; with just two 25-minute episodes to work from, he wrote David Whitaker's story on a broader canvas that was possible on TV in 1965. Hence we're told about lots of things which didn't appear on screen: the underground city, an encounter with a menacing worm-creature, and we are given a lot of history behind the planet and its people, and of the plight which has led Vicki and Bennett to where they are now..."

"Ian Marter's take on *The Rescue* includes a variety of nicely written descriptive passages," agrees sound designer Simon Power. "The flight deck of the rescue ship as it thunders towards Dido, the distant wind on the desolate rock strewn surface of the planet, the derelict Astra 9 spacecraft with its weather-beaten hull, the deep caverns and the rasping bellow of their huge dinosaur-like inhabitant... it makes for a brilliant audio experience!

DAVID DARLINGTON

BUY IT BECAUSE... It's Vicki's first adventure – as told by the actress who played her on TV.



PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest *Doctor Who* audios and toys!

WIN! THE SCORCHIES CD!

In *The Scorchies*, the latest *Companion Chronicles* audio adventure from Big Finish Productions, the Third Doctor's companion, Jo Grant, encounters a race of aliens that look like puppets! Hosting their own Saturday night TV show, the evil Scorchies intend to kill the Doctor, take over the world, and perform some outstanding showtunes – but not necessarily in that order. Only Jo can thwart their evil plan before the Earth falls victim to the dark side of light entertainment.

This manic musical extravaganza stars Katy Manning as Jo Grant and the voices to the Scorchies themselves, alongside well-known comedy star Melvyn Hayes.

The Scorchies is released later this month and will be available on CD for £8.99 and as a download from *www.bigfinish.com* for £7.99. Thanks to Big Finish we have **FIVE** CDs to give away absolutely free to the readers who can answer this question:

Melvyn Hayes starred in which well-known TV sitcom as Bombardier Beaumont?

A *It's Rather Cold Dad*
B *It Ain't Half Hot Mum*
C *It's Very Wet Aunty*

Phone **09011 542 221** to enter, or post your entry to the address below, marking it with Jo's favourite song lyrics: "AND WE ARE ALL TOGETHER, GOO GOO G'JOOB"

WIN! VENGEANCE OF THE STONES CD!

T the third instalment in the *Destiny of the Doctor* series of talking books, *Vengeance of the Stones*, is out now. The story is performed by Richard Franklin who played Captain Mike Yates in several Third Doctor TV stories. He is joined by Trevor Littledale who provides the voice of Garlin.

This new adventure, written by Andrew '*Full Circle*' Smith, features Mike's first meeting with the Doctor – and his first experience of hostile extraterrestrials – when an RAF jet goes missing in Scotland, and a network of stone circles become the focus for the resurrection of an ancient alien power.

Vengeance of the Stones retails at £10.20 on CD, and is also available to download. Thanks to the nice folk at AudioGO, we have **FIVE** copies to give away and you could be in with a chance of grabbing one for yourself if you can answer this question:

Which computer once took possession of Mike Yates' mind?

A WOTAN
B BOSS
C K9

Phone **09011 542 222** and leave your details to enter, or post your entry to the address below, starting with this superior observation: "RANK HAS ITS PRIVILEGES"

WIN! JAGO & LITEFOOT SERIES FIVE CD BOX SET!

Intrepid investigators, Henry Gordon Jago and Professor George Litefoot, return in *Jago & Litefoot – Series Five*. Starring Christopher Benjamin and Trevor Baxter, this new series finds the Victorian gents stranded in 1960s London where they become embroiled in a wealth of new cases – including a restaurant where the food eats the people! Meanwhile, a figure from their past is back, and this time he means to destroy them...

This new series is comprised of four stories: *The Age of Revolution* by Jonathan Morris, *The Case of the Gluttonous Guru* by Marc Platt, *The Bloodchild Codex* by Colin Brake, and *The Last Act* by Justin Richards. Available from March, the box set is available from *www.bigfinish.com* on CD for £30.00, and to download for £25.00. **DWM** has **FIVE** CD box sets to give away. One could be yours if you can answer this fab and gear question:

In a famous 1960s TV series, which other Victorian found himself in swinging London?

A Adam Adamant
B Peter Positive
C Richard Resolute

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with this: "GROOVY!"

WIN! DALEK SPACESHIP PLAYSET!

The Daleks' one ambition is to conquer the universe. To help them to achieve this goal, they shoot across space, invading planets in their flying saucers, burning down houses and incinerating the innocent! Now, to compliment the Character Building range of *Doctor Who* action figures, Character Options has released a Dalek Spaceship Playset. The highly detailed and functional model includes moveable parts with detachable skimmer car, laser cannons and transparent dome, and includes two Dalek Drone micro-figures.

The Dalek Spaceship Playset is out now priced £29.99 but Character Options has given us **FIVE** fantastic sets to give away to our readers. One could be yours if you are able to answer the following question:

What substance is the Daleks' outer casings made from?

A Kaledanium
B Dalekanium
C Cyberanium

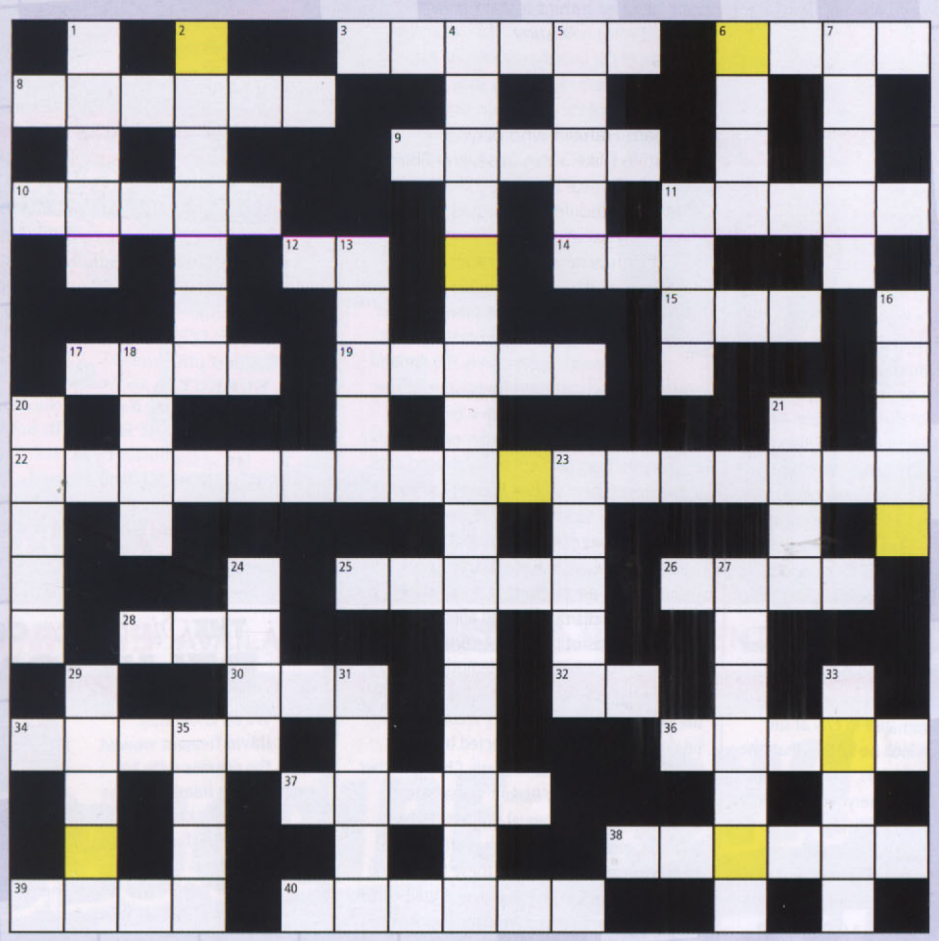
Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, starting with the First Doctor's dismissal: "NEVER MIND ABOUT THAT FLYING SAUCER, MY BOY!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 7 March 2013 and close at midnight on Wednesday 3 April 2013. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 458, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 3 April 2013. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Do you know your Jagaroth from your Jagrafess? Then why not pit your wits against this puzzle?



ACROSS

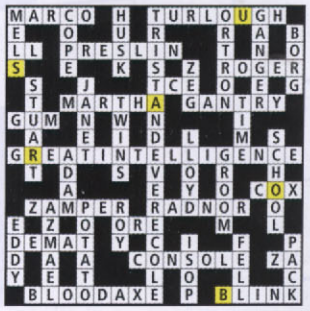
3 Barbara's Aztec ally (6)
6 (and 26 Across) Guest star that appeared with the First Doctor (4,4)
8 Nurse encountered by the Eleventh Doctor (6)
9 The Ninth Doctor thought his tenth incarnation might have two of these (5)
10 (and 20 Down) Wirrn laid their eggs here (5,5)
11 Rost, for example (5)
12 Harriet Jones, for example (1,1)
14 (and 23 Down) Guest star that appeared with the Tenth Doctor (3,5)
15 Shopkeeper in Perivale (3)
17 Paul ____ – played the Graff Vynda K (4)
19 The Third Doctor's route to the Dark Tower (5)
22 A reaction to plastic daffodils, perhaps (6,2,3,6)
25 Wife of Jondar (5)
26 See 6 Across
28 Miss Kelly (3)
30 Production code for *The Ambassadors of Death* (1,1,1)
32 Production code for *The Wheel in Space* (1,1)
34 (and 2 Down) Dance performed by the Eleventh Doctor (5,7)
36 He helped the Doctor defeat the Cybermen (5)
37 Health drink that made Pete Tyler rich (5)
38 A Silurian (6)
39 The ____ of Rassilon (4)
40 "The arch traitor! The Thal spy!" (6)

DOWN

1 Agent of Arbitan (5)
2 See 34 Across
4 Title writer David Whitaker gave to Episode 7 of *The Evil of the Daleks* (3,3,2,3,6)
5 Name Malcolm Hulke gave to the Silurian leader in *The Cave Monsters* (5)
6 Private embroiled in the War Games (4)
7 Time ____ – a central feature of the TARDIS (5)
11 Soft ____ – artist on Cassandra's "iPod" (4)
13 John Smith saved a woman and her baby from being killed by this (5)
16 River Song broke hers to escape a Weeping Angel (5)
18 Wyatt ____ (4)
20 See 10 Across
21 The citizens of Varos and *Starship UK* had an obligation to do this (4)
23 See 14 Across
24 A companion of the Doctor (4)
27 Thorac – Heresiarch of _______ (7)
29 Susan was *The ____ of Sacrifice* (5)
31 City where Dr Warlock made enquiries about Marcus Scarman (5)
33 The nucleus of the Swarm, for example (5)
35 Actors Johnson, Coleman, Collins or Clarke (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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L	L	■	P	R	E	S	L	I	N	■	■	T	■	N	■	O
S	■	■	E	■	■	K	■	S	■	Z	■	R	O	G	E	R
■	S	■	■	J	■	■	■	T	C	E	■	O	■	E	■	G
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LAST ISSUE'S PRIZE WORD: BORUSA

WIN!

THE AZTECS DVD!

The First Doctor and his companions Ian, Barbara and Susan confront a dark chapter in the history of Earth in *The Aztecs – Special Edition*. The double-disc DVD set features a wealth of extras, including a commentary, new documentaries and archive TV clips. The set also includes the highly-anticipated release of *Galaxy 4: Air Lock*, within a reconstruction of the entire four-part story from 1965. *The Aztecs – Special Edition* is released on 11 March, priced £20.42, and we have **FIVE** copies to give away if you can complete the prize crossword to the left and rearrange the letters in the yellow squares to form the name of planet where the Doctor planned to take a holiday...

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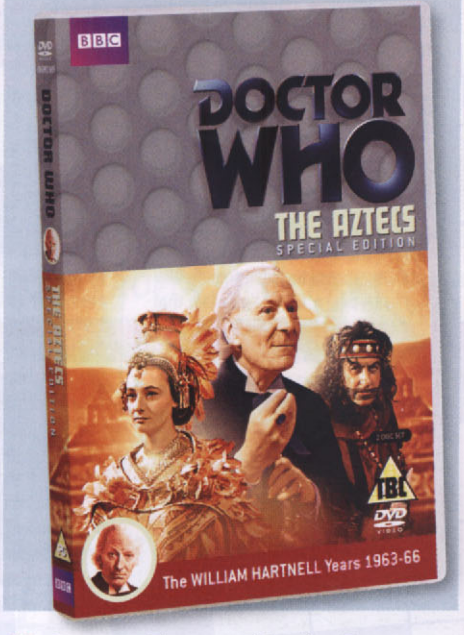


WOTCHA!

The page that's right twice a day, which is more than you ever are.

BY THE WATCHER

TOP TEN GAME SHOWS

GREEL OR NO GREEL
THE WEAKEST LINX
SCIBUS A CLUE
SUPERMARKET MEEP
TRASK THE FAMILY
SALE OF THE SENTREAL
NEVER MIND THE BOSTOCKS
THE KRIMPTON FACTOR
PLAY YOUR KRARGS RIGHT
KLOKLEDA PARTHA MENNIN KLATCHPHRASE

THE STOCKBRIDGE ENGLISH DICTIONARY

AZMAEL: possesses a full inbox.
BIGON: an open-minded Zygon.
GASTROPOD: Shockeye's escape capsule.
KATE O'MARA: Lin Futu and a giant pink snake.
KURKUTJI: an Antipodean chart-topper for Alvin Stardust.
PROFESSOR HAYTER: not a fan of the Seventh Doctor.
TASAMBEKER: a doomed descendant of Tracy Beaker.
VILLAGRA: a Mayan love potion.

A History of Doctor Who in 100 Objects...

#29

THE PLANET ARISTO

How many planets have an ocean of acid? Well, there's Marinus, of course. And Vortis, possibly. And Tythonus, according to the novelisation of *The Creature from the Pit*. Any others? Why, yes. There's Aristo.

You know the planet Aristo. Even if you think you don't, you do. Besides its sea of death, Aristo is home to a race of vicious rubbery amphibians and a high-security citadel housing a lone elderly scientist and his super-computer. Don't even get me started on the hidden doors and invisible forcefields and teleport bracelets. And did I mention that when our heroes arrive, they're suffering from radiation sickness picked up on the last alien planet they visited, and are desperately in need of anti-radiation drugs? (Or gloves. I can't be certain.)

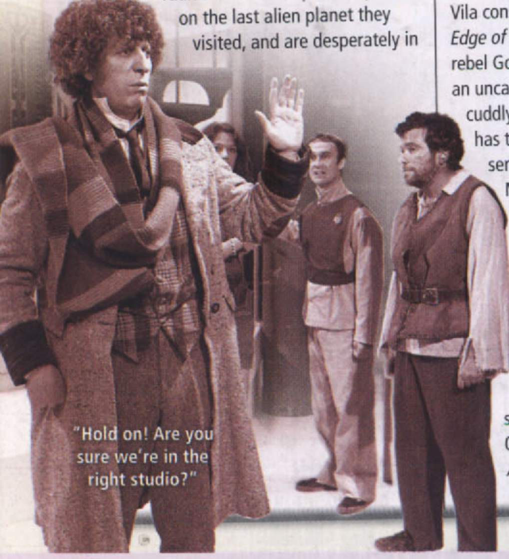
Yes, my little plasma bolts, we're talking about the BBC's futuristic freedom-fighting super-soap *Blake's 7*. Specifically, we're talking about its 1978 season finale, a two-parter which, to the *Doctor Who* connoisseur, plays out like an over-excited ticker tape spooling unstoppably from Terry Nation's random script generator. If ever *Doctor Who* could be said to have spawned a sister show in those pre-*Torchwood* days, then *Blake's 7* was it. Created by Nation, script-edited by Chris Boucher, scored by Dudley Simpson, and produced for three of its four seasons by David Maloney, it could scarcely be anything else. Perhaps that's why the universes of *Doctor Who* and *Blake's 7* often seem startlingly convergent. Are we to assume that the colonists of Frontios are descended from a remnant of the totalitarian Terran Federation? Their troopers' suspiciously identical helmets certainly suggest so. Did Dastari's augmentation experiments eventually succeed? I only ask because Supreme Commander Servalan looks awfully like Chessene. And if you're looking for proof that Vila consummated his romance in *City at the Edge of the World*, then look no further than the rebel Goudry in *The Sun Makers*, who bears such an uncanny resemblance to everyone's favourite cuddly comedy safe-cracker that he simply has to be a descendant.But being vaguely serious for a moment, the presence of actor Michael Keating isn't the only thing that gives *The Sun Makers* a distinct tang of *Blake's 7*: it's one of several Tom Baker-era adventures whose storylines, subject matter and overall appearance seem to mirror the curious mix of dystopian futurism, industrial starkness and operatic campery that *Blake's 7* was regularly cooking up at around the same time, often in an adjoining studio. Other contenders include *Underworld*, *The Armageddon Factor* and *The Leisure Hive*.

Cygnus Alpha? Cygnus Omega, more like.

Such similarities are by no means restricted to the period when both shows were on the air: for a taste of the archetypal *Blake's 7* episode in which a planet's inhabitants have regressed into ignorance of the miraculous technological secret lurking beneath their very noses, look no further than the Tennant-era outings *Utopia* and *The Doctor's Daughter*. For its part, *Blake's 7* went distinctly *Whoey* on several occasions. There's an episode called *Project Avalon* which was filmed in the same caves as *Revenge of the Cybermen* and has a plot which is effectively *The Android Invasion* crossed with the fifth episode of *The Chase*, if you can imagine such a thing. As we've already noted, both shows are agreeably littered with Terry Nation's trusty dependables, and we greet them like old friends: radiation, lethal plagues, super-computers, bomb countdowns, murderous robot doubles, jungle planets, ice planets, sea planets, desert planets, genetic experiments, disabled scientists with life-support implants, deserted alien cities, and absolutely loads of characters called Tarrant.

So – same universe? It's tempting to think so. Terry Nation wanted to use the Daleks as the alien threat in *Blake's 7*'s second season finale – an idea roundly rejected by the producer – while more recently Chris Boucher teleported one of his *Blake's 7* characters into his *Doctor Who* novel *Corpse Marker*. But alas, we were denied what promised to be the most magnificent of these tantalizing crossovers: back in the day, over a well-earned pint, the shows' respective stars Tom Baker and Gareth Thomas hatched a wizard wheeze whereby the Doctor would bump into Blake in an episode of one show or the other. Nothing big, nothing lingering: just a breezy "Morning, Roj!", "Morning, Doctor!" as they passed in a corridor, heading in separate directions to save their respective galaxies. Tragically, the men from Del Monte said no.

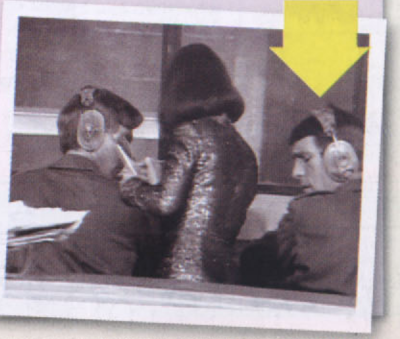
IN A NUTSHELL: Did I mention the Sea Devil?



"Hold on! Are you sure we're in the right studio?"

SUPPORTING ARTIST *of the month*

We live in enlightened times. Little by little, the antiquated attitudes of a bygone age are being swept away. The reign of the patriarchal, racist, sexist, homophobic, phallocentric dinosaurs is coming to an end as the incandescent comet of equality crashes headlong into the crater of prejudice, throwing up a dust-cloud of liberation and oh you get the idea. And as always, *Doctor Who* is way ahead of the pack. As long ago as 1968, that spangle-trousered feminist Zoe Herriot was clambering into spacesuits, trouncing computers, overpowering Karkuses, and generally answering back. Just look at her go in Episode Seven of *The Invasion*. She's got those UNIT chaps on the back foot. She's dashing from terminal to terminal, checking the readings, coolly calculating, taking no nonsense, single-handedly saving the world from the Cybermen. It's a scene in which *Doctor Who* can take justifiable pride: a clear-eyed, air-punching affirmation of female empowerment. Oh, hang on. That bloke just turned round and had a really good look at her arse. Still a bit of work to do, then.



THE *Six Faces* OF DELUSION

We all know that David Tennant wowed the cosmos with his superb Hamlet for the Royal Shakespeare Company. But which of these facts are to the manner born – and which one is not to be? That is the question.

Answer revealed at the bottom of the page.

1 One of William Hartnell's very first acting jobs, at the age of 18, was a walk-on role in a 1926 theatre production of *Hamlet*.

2 The cast of Laurence Olivier's 1948 film version of *Hamlet* includes two future Doctors, Patrick Troughton and Peter Cushing.

3 In 1973, David Banks played Hamlet in a touring theatre production. Rather wonderfully, *The Stage* described the future Cyberleader's performance as 'excellent'.

4 In 1980, during the gap between her two seasons of *Doctor Who*, Lalla Ward played Ophelia in a BBC production of *Hamlet* which featured Derek Jacobi in the title role.

5 In 1992, future Dalek operator Nicholas Pegg played Hamlet. Rather wonderfully, Marius Goring, *aka* Theodore Maxtible in *The Evil of the Daleks*, described it as 'the most moving *Hamlet* I have ever seen'.

6 In 1995, Matthew Waterhouse played Hamlet at London's Brixton Shaw Theatre. Rather unkindly, *Time Out* described his performance as 'three cardboard cut-outs: looking left, looking right, and fists clenched for madness'.

ANSWERS: It's Commander Ridgeway from *The Sea Devils* on the Time-Space Visualiser. The Six Faces of Delusion: The counterfeit presentment is number 3. The other five are honest and fair.

NEXT ISSUE...

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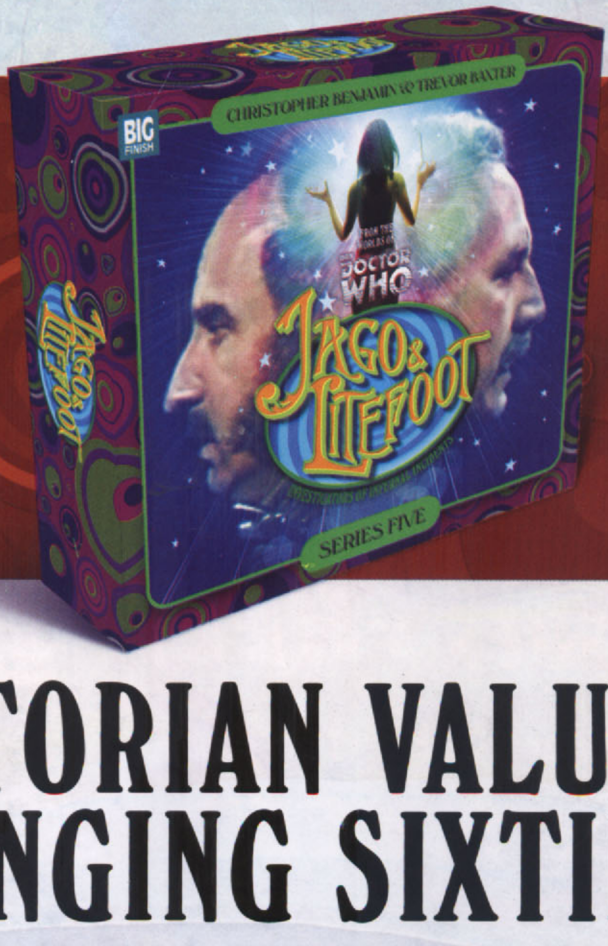
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